



# DESIGN FOR SPECIAL EVENTS

500 OF THE BEST LOGOS, INVITATIONS, AND GRAPHICS

**PELEG TOP** {TOP DESIGN, LOS ANGELES}



ROCKPORT



## DESIGN FOR SPECIAL EVENTS





# DESIGN FOR SPECIAL EVENTS

500 OF THE BEST LOGOS, INVITATIONS, AND GRAPHICS

PRESENTED BY TOP DESIGN, LOS ANGELES ([topdesign.com](http://topdesign.com))





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## A B O U T   T H E   A U T H O R

Peleg Top is principal and founder of Top Design, a Los Angeles–based studio specializing in design for special events. Founded in 1991, the studio has a rich portfolio of design and branding work for an array of distinguished clients.

With roots in the entertainment and nonprofit sectors, Top Design has worked with notable industry leaders such as the Grammys, City of Hope, Tiger Woods Foundation, and Toyota.

Top Design has been featured in such major design publications as *Print*, *HOW*, and *Communication Arts* and has received numerous awards for design excellence.

Author of *Letterhead & Logo Design* (Rockport Publishers, 2003), Top Design is known for clean, simple, and sophisticated work. It brings a strong history of successful design and branding experience to the event-planning arena.

# I N T R O D U C T I O N

As a studio focused on design for special events, we often look for sources of creative inspiration, but had difficulty finding books showcasing incredible invitations, spot-on promotions, or other outstanding designs for events. So we decided to write our own.

The process of putting this book together was full of pleasant surprises. After we issued a call for submissions, we were thrilled by the response from the design community and the number of projects we received. In this generation of electronic invitations, we were at first shocked and then encouraged to see that print is still alive and well in the special event industry. We were impressed by the obvious care, inventiveness, and the high production values exhibited in many of these pieces.

Creative professionals recognize that designing for special events is a distinct discipline because its designs are inherently short lived, generally seen only for the duration of the event, and then never seen again. Because it doesn't need to stand the test of time, the work can be completely of the moment. This ephemeral nature affords the designer the freedom to take risks, to be innovative and creative—the qualities we specifically wanted to include in this book.

While most graphic design aims to promote a company or product, special event design promotes a singular experience. Special event designers need to capture the mood and excitement surrounding the event, even before it begins, by creating a promotional piece that evokes those emotions while

identifying what makes the event memorable or unique. The initial project—a save-the-date mailer, an invitation or a promotional poster—must make the guest eager to attend. When we were judging submissions for this book, we looked for this engaging quality, asking about each piece, “Does this make us want to attend?”

In sifting through the nearly 1,500 submitted pieces, we were struck by the overall quality of the work and by the variety of events represented. We saw designs for everything from benefits to elaborate sporting events, to film festivals, and weddings, and a myriad of other types of gatherings. We were especially surprised at the number of beautifully designed fund-raising and nonprofit pieces received and were thoroughly impressed with how designers were able to meet the difficult challenge of promoting a cause that affects people in a personal (and often tragic) way, while capturing the fun and positive nature of a fund-raiser.

In organizing all of these projects, we found that everything fit into one of eight categories: fund-raising, entertainment, sports and automotive, community and education, business, awards, art and design, and private parties.

Among the 500 exceptional designs that we compiled to create this book, we’ve singled out nineteen events for case studies. The selected pieces either showed the seamless evolution of design in multiyear events or involved elaborate systems that were carried through an entire event, from invitations to signage and elements of the décor. Each of these nineteen case studies represents a unique special occasion, a serious fund-raiser, an energetic sporting event, or an exciting music festival for which each designer perfectly captured a mood and sentiment.

The quality and scope of event designs that we discovered while creating this book were both eye opening and encouraging. We hope you have a similar experience as you flip through the pages.

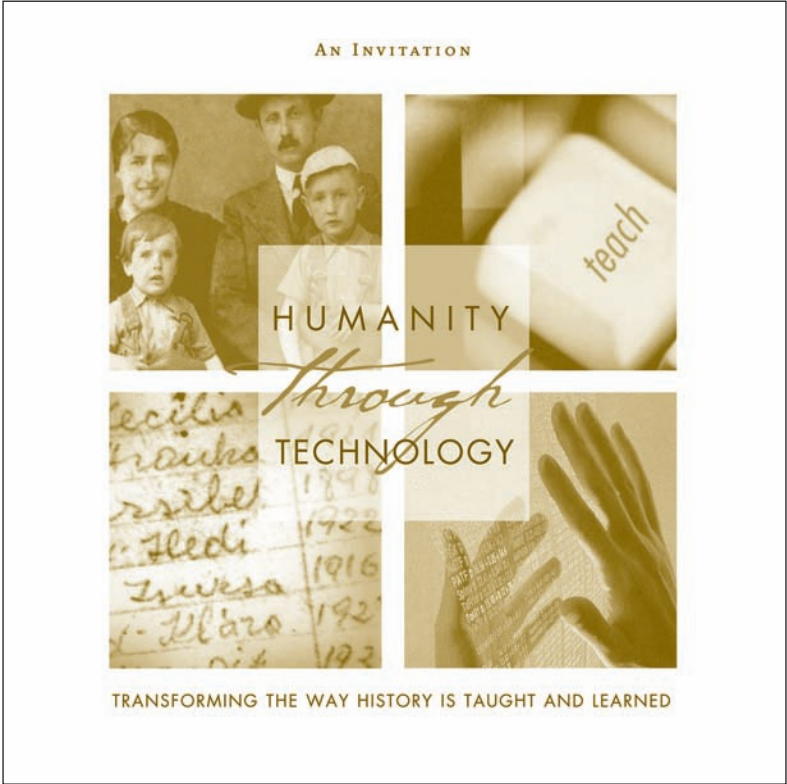
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EVENT 29<sup>th</sup> Annual Festival Ball  
CLIENT City of Hope

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EVENT Humanity through Technology  
CLIENT The Shoah Foundation

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2







- 1 |  
EVENT 26<sup>th</sup> Annual Festival Ball  
CLIENT City of Hope
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EVENT 24<sup>th</sup> Annual Festival Ball  
CLIENT City of Hope



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EVENT 40<sup>th</sup> Grammy Awards  
CLIENT The Recording Academy

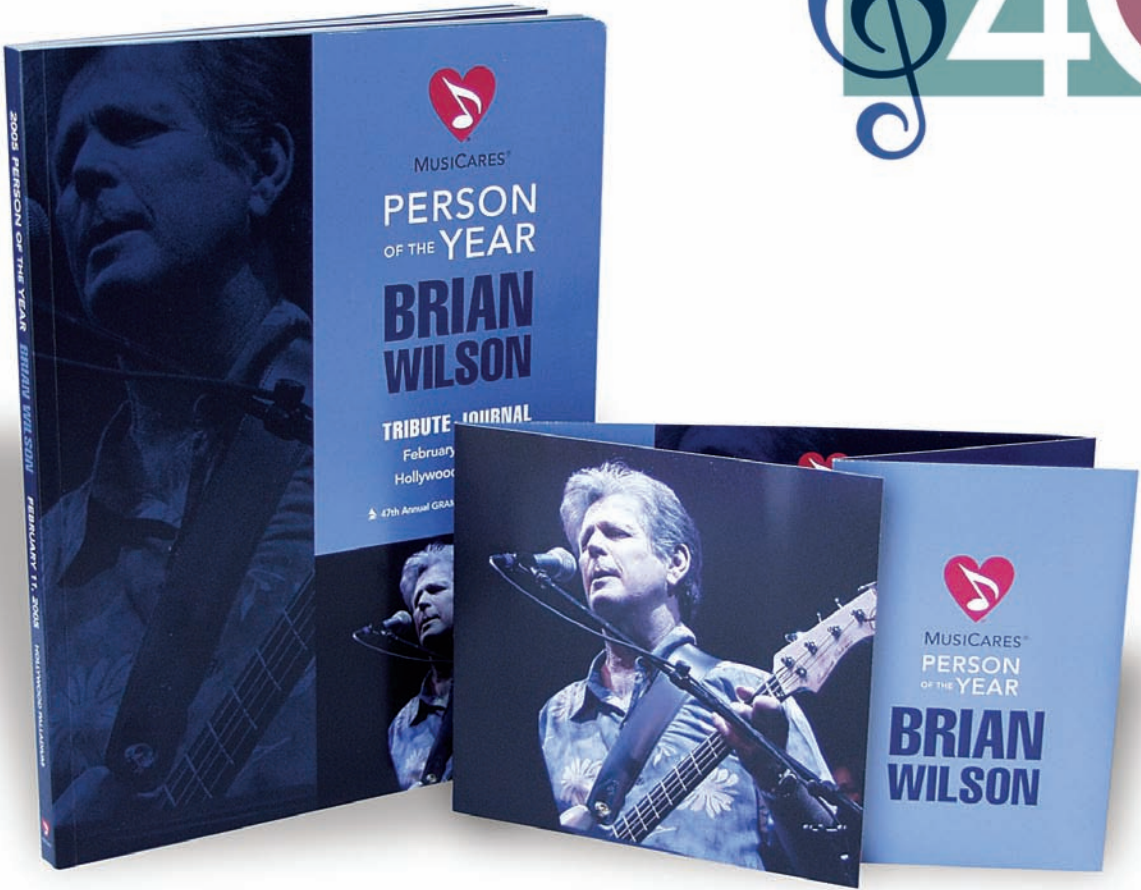
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EVENT MusiCares Person of the Year  
CLIENT MusiCares Foundation

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2



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2



The RECORDING  
ACADEMY  
HONORS™

1 | 2 |

EVENT The Recording Academy Honors  
CLIENT The Recording Academy

1

- 1 |

EVENT

EVENT

The Justice Ball

Bet Tzedek
- 2 |

EVENT

CLIENT

General Conference of Metropolitan Community Churches

Metropolitan Community Churches
- 3 |

EVENT

CLIENT

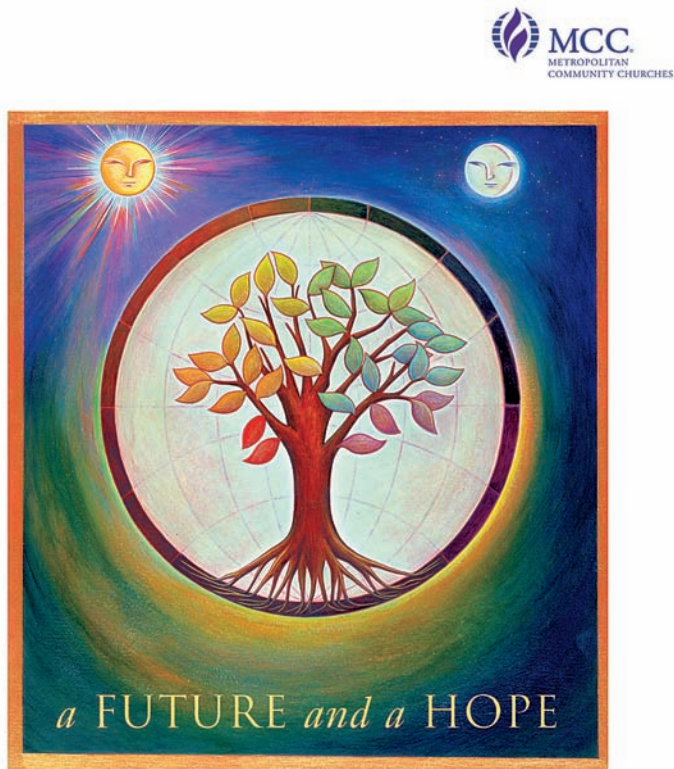
TigerJam VI

Tiger Woods Foundation





2



General Conference of  
Metropolitan Community Churches

July 21-26, 2005 • Calgary, Alberta, Canada

3



Your are cordially  
invited to attend



City of  
Hope®

*Where the Power of Knowledge Saves Lives®*

2005

# SPIRIT OF LIFE

## Award Dinner

Honoring

MARK MAYS

President & CEO



CLEARCHANNEL

# Spirit of Life Awards Gala

Top Design

OCTOBER 20, 2005

6:30pm Cocktail Reception

7:30pm Dinner & Program

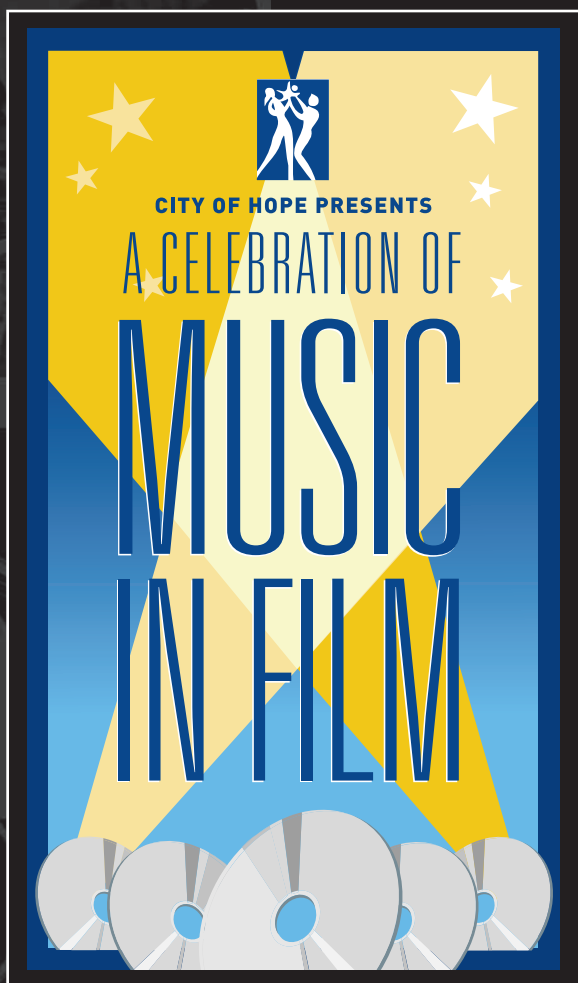
Barker Hangar  
Santa Monica

Attire: Black Tie  
RSVP & Advertising  
Information Enclosed

CALIFORNIA

US

66



## City of Hope is a leading research and treatment hospital specializing in the treatment of cancer, diabetes, and other life-threatening diseases.

It is known for its innovative fund-raising efforts and commitment to combating these serious ailments. As part of their philanthropic efforts, City of Hope has various industry-related committees that raise money and awareness. In Los Angeles, the Music and Entertainment Industry Committee holds an awards gala to present a Spirit of Life Award to an industry member who has made "a notable contribution to both their community and profession" and who have "fundamentally influenced the direction of the music industry." Each year, as many as 2,000 leaders in the music and entertainment fields attend this event, raising anywhere from \$3 to \$11 million dollars annually, making it one of Los Angeles' largest fund-raisers.

For the past thirteen years, Top Design has worked closely with City of Hope to create a look and feel for the fund-raising event. The biggest challenge has been reinventing the wheel each year, creating a completely new design, with the City of Hope logo as the only carried over element. Top Design creates a new event logo, invitation, and tribute journal





each year. The design process begins nearly five months prior to the event to allow time for research and production.

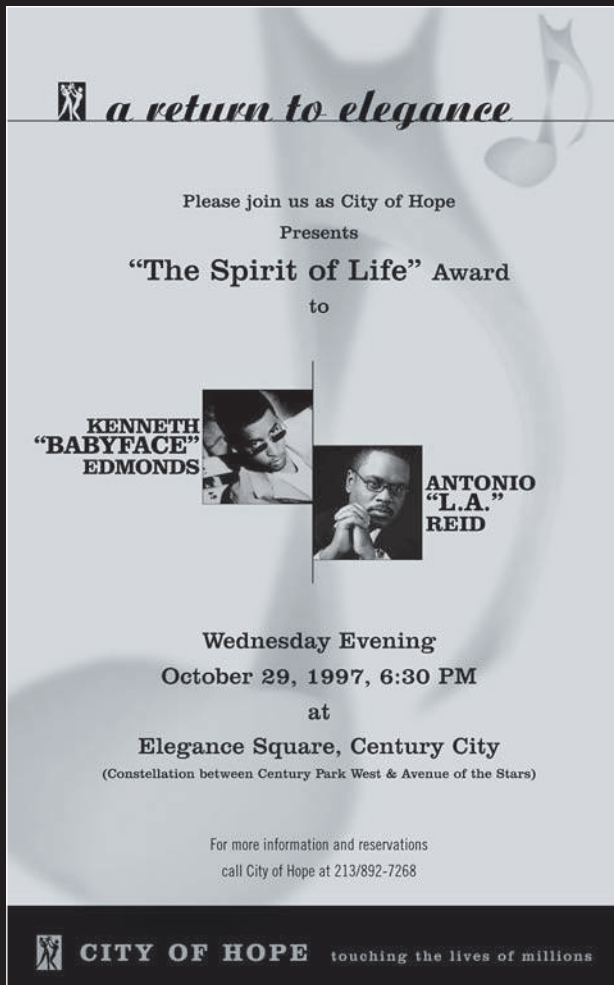
To set the design direction, the designers begin by learning as much as possible about that year's honoree. The design then stems from the honoree's personality, company, clients and the type of music they make. In 2002, each of the six honorees headed the music departments at major film studios, so the design incorporated the familiar iconography of a film reel on the invitation, journal book, and collateral. Similarly, when the head of *Billboard Magazine* was honored, the invitation resembled an issue of the magazine dubbed, "The Spirit of Life."

For the 2005 honoree, the CEO of Clear Channel Communications, one of the largest owner and operators of radio in the world, Top Design took a very modern and graphic approach by using a crowded bulletin board as its main inspiration with a laminated backstage pass as a complementary piece. The black and red color palette and the use of iconic imagery such as satellites, CDs, and a Route 66 sign played into the revived popularity of rock music at the time.

The Top Design team tries to utilize innovative printing techniques to ensure that the final piece is dynamic and elegant. For example, the







2006 piece had a simple black and silver color scheme, with refined lettering foil-stamped and embossed to embody the elegance and sophistication of the occasion.

Because Los Angeles is the epicenter of the entertainment industry and its associated events (i.e., film premieres, awards shows, etc), there is a very high standard for this type of high profile, music industry event. As such, the design for this event must have a distinctly LA look while still being interesting enough to stand out among the masses of other similar events. The trick is to avoid being cliché while still using imagery—like music notes or film reels—that is representative of the city and the entertainment industry. By using a music note with dimension and movement in 1997 and a film reel not just as imagery but as the whole invitation in 2002, Top Design captured the nostalgic familiarity associated with these icons but in a way that was fresh, interesting, and still relevant.

It is because Top Design is committed to creating pieces that are true to the honoree, City of Hope, and the Los Angeles music and film industry that they create such successful and memorable pieces for the Spirit of Life awards gala.









**A R T   &   D E S I G N**



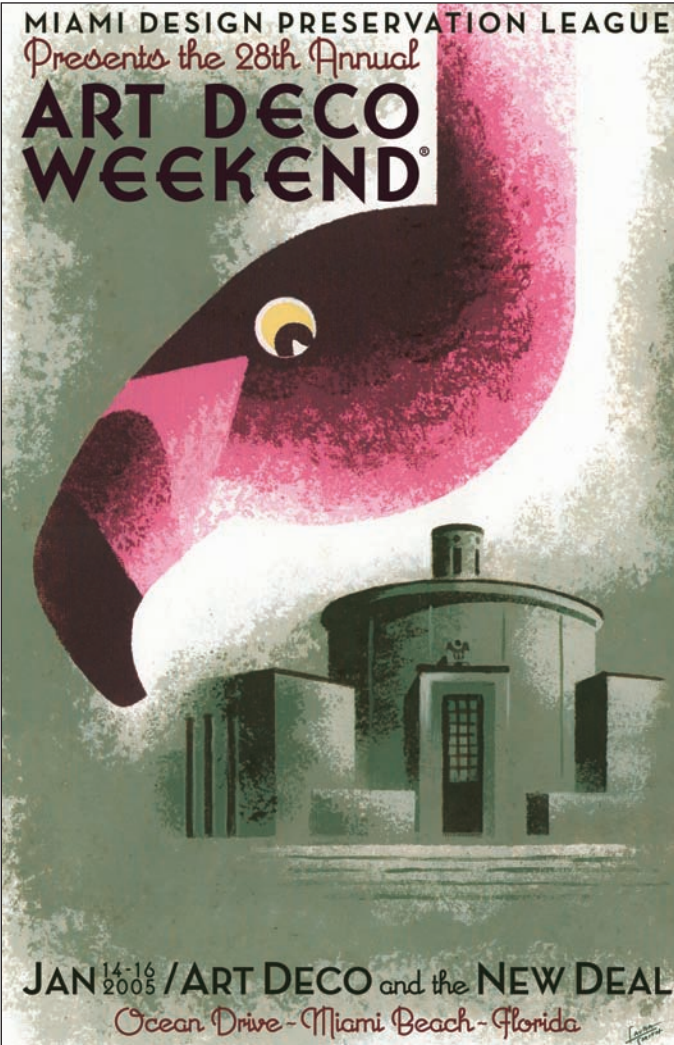
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EVENT 28<sup>th</sup> Annual Art Deco Weekend  
CLIENT Miami Design Preservation League  
DESIGN Laura Smith Illustration

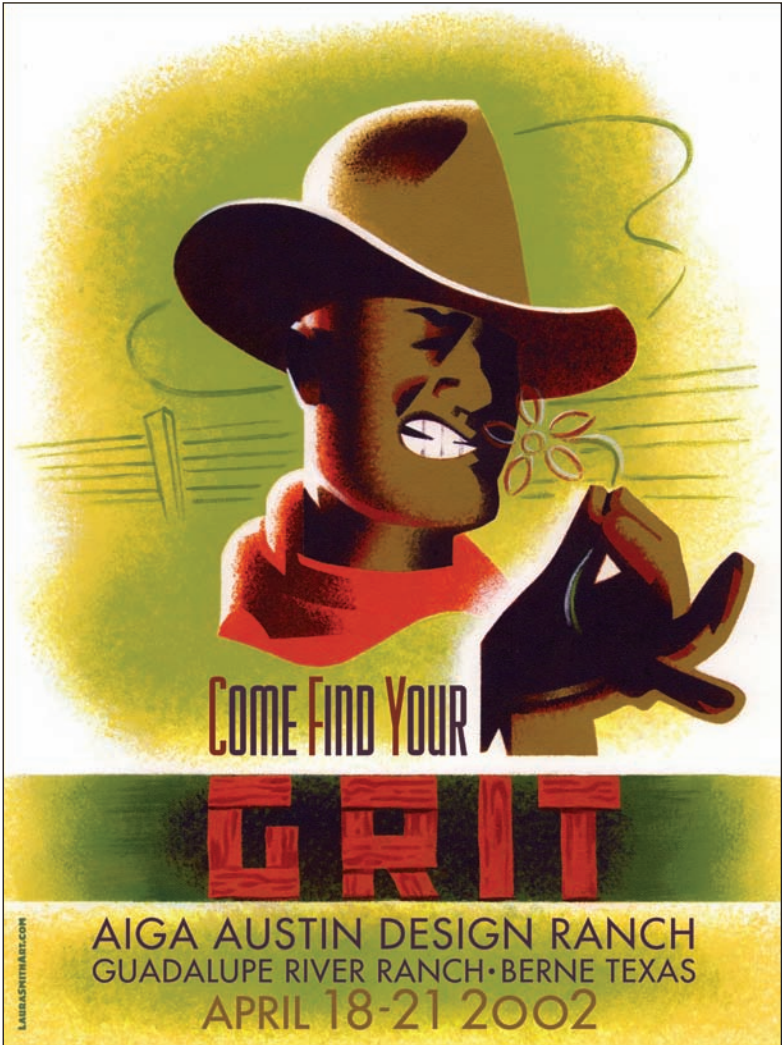
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EVENT Come Find Your Grit  
CLIENT AIGA/Austin  
DESIGN Laura Smith Illustration

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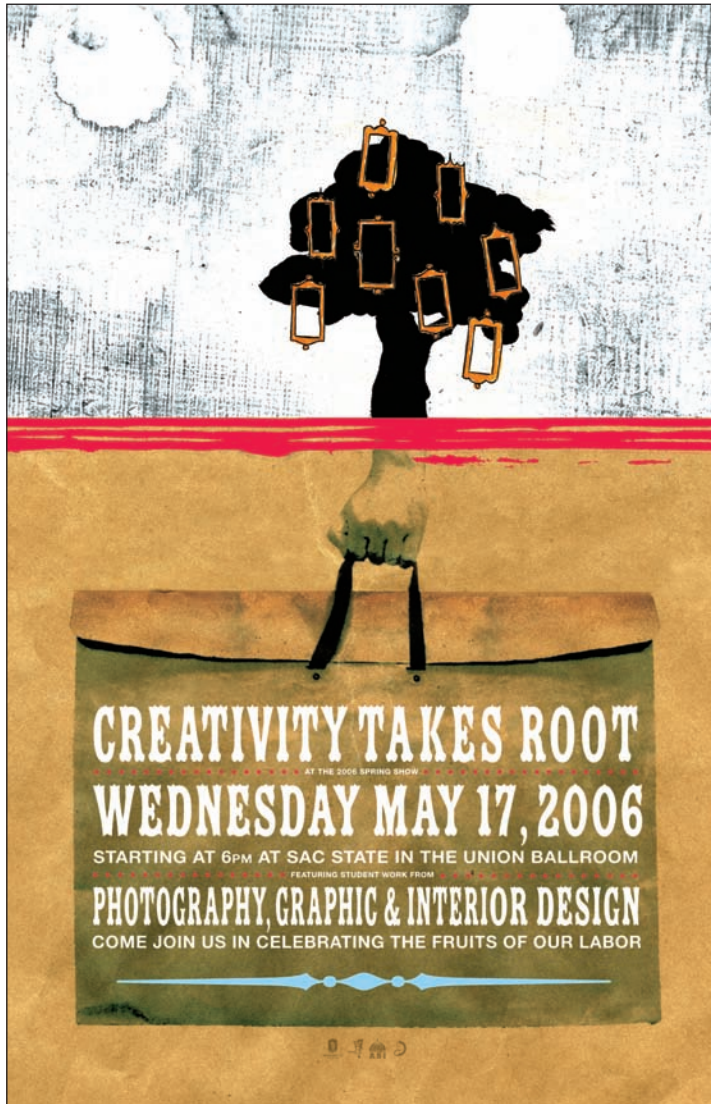


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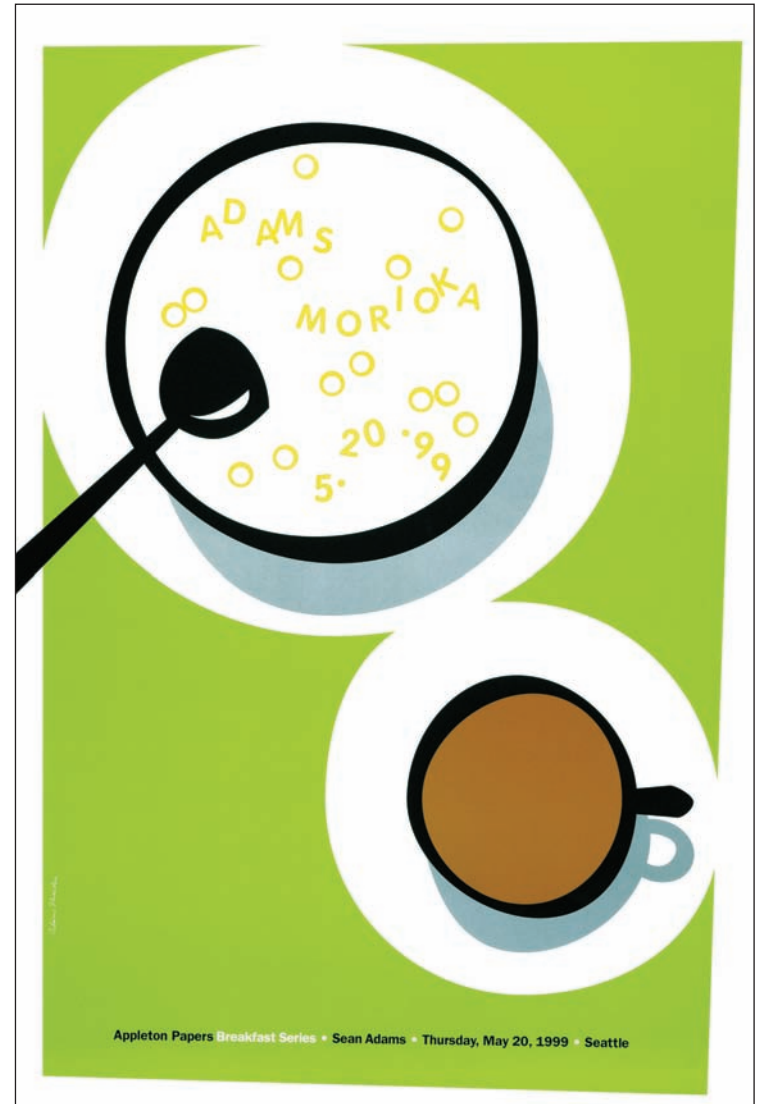


- 1 |  
 EVENT Sacramento State 2006  
 Student Spring Show  
 CLIENT Sacramento State Department  
 of Design  
 DESIGN Abstract Studio
- 2 |  
 EVENT Appleton Papers Breakfast Series  
 CLIENT Appleton Papers  
 DESIGN AdamsMorioka, Inc.

1



2





- 1 |
- EVENT

Painted Music
- CLIENT

Katzen Museum
- DESIGN


Chemi Montes Design
- 2 |
- EVENT

Spectacular Vernacular Tour
- CLIENT

Los Angeles Conservancy
- DESIGN

Chris Green Design

1



# PAINTED MUSIC

WORLD PREMIERE


CREATED AND DIRECTED BY JERZY SAPIEYEVSKI


## THE ART OF SOUND ~ THE SOUND OF ART

FRIDAY, SEPTEMBER 15, & SATURDAY, SEPTEMBER 16, 2006 **8:00 P**

AMERICAN UNIVERSITY MUSEUM ~ CYRUS AND MYRTLE KATZEN ARTS CENTER

\$15 ADULT, \$10 AU COMMUNITY & SENIORS, \$5 STUDENTS. TICKETS CAN BE RESERVED ONLINE AT [HTTP://AMERICAN.TIX.COM](http://AMERICAN.TIX.COM), BY VISITING THE BOX OFFICE IN THE KATZEN ARTS CENTER, OR BY CALLING THE BOX OFFICE AT 202-895-3634. FOR MORE INFORMATION VISIT [HTTP://WWW.AMERICAN.EDU/KATZEN](http://WWW.AMERICAN.EDU/KATZEN).

 COLLEGE of  
ARTS & SCIENCES



# Contemporary!

re is architectural designing years  
ead of even the most advanced styling.  
ars ahead in sheer comfort, in the  
loor-outdoor living California is so far  
expressing. Not for mere effect  
re and convey


smaller home  
considered

Estates


## Spectacular

luxurious, covered living inside and out... Here is space  
of your home, the pri  
new look' in advanced


### VERNACULAR



**PATIO PORCHES**  
Comfortable, useful outdoor living at your doorstep.  
These cement porches, protected by awnings and  
hangars, are really outdoor extensions of the house  
rooms they adjoin.



**IN WOOD CEILINGS**  
Attractive colors. ROOF INSULATION,  
panels will not rot or burn, insure all-year comfort.



HIGH-STYLE ROOTS OF EVERYDAY MODERNISM

spacious  
luxuriously  
roomy inte  
color-coor

2





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1 |  
EVENT My Mind Without Color Exhibition  
CLIENT Art Making Machine Studios  
DESIGN Calagraphic Design

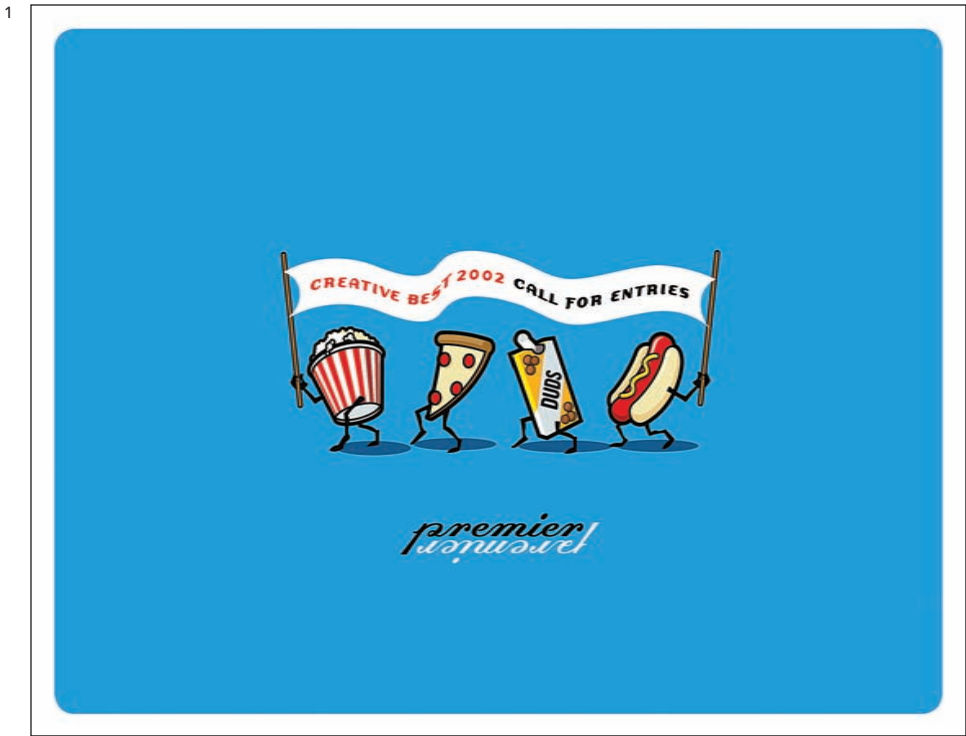
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EVENT Ronald J Cala II's 15 Credit Review  
CLIENT Tyler School of Art  
DESIGN Calagraphic Design

2



YOU ARE INVITED TO PARTICIPATE IN RONALD J. CALA II'S  
**15 CREDIT REVIEW**  
SEE THE MANY SIDES OF ME | 12/11 | 4:30 PM | PENROSE 300

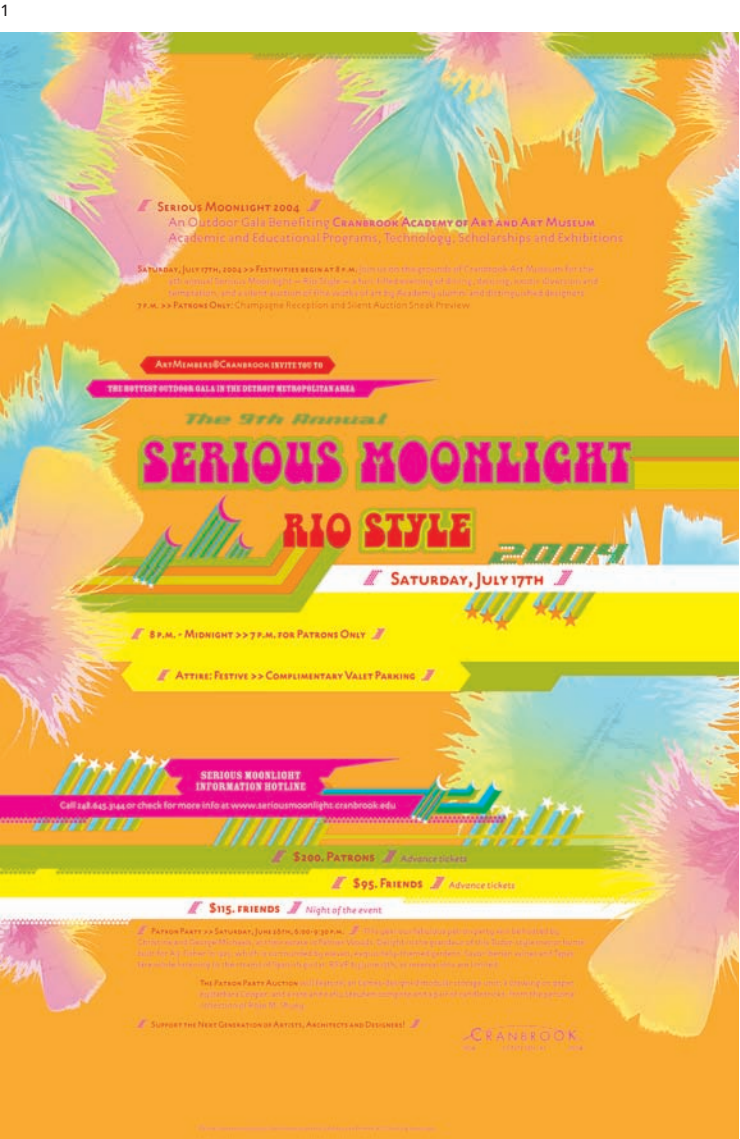
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EVENT Creative Best 2002  
CLIENT Columbus Society of  
Communicating Arts  
DESIGN Element





1 |  
EVENT Serious Moonlight  
CLIENT Cranbrook Academy of Art and Art Museum  
DESIGN Conversant Studios

2 |  
EVENT Better Than A Stick in the Eye  
CLIENT AIGA Wichita  
DESIGN Dotzero Design

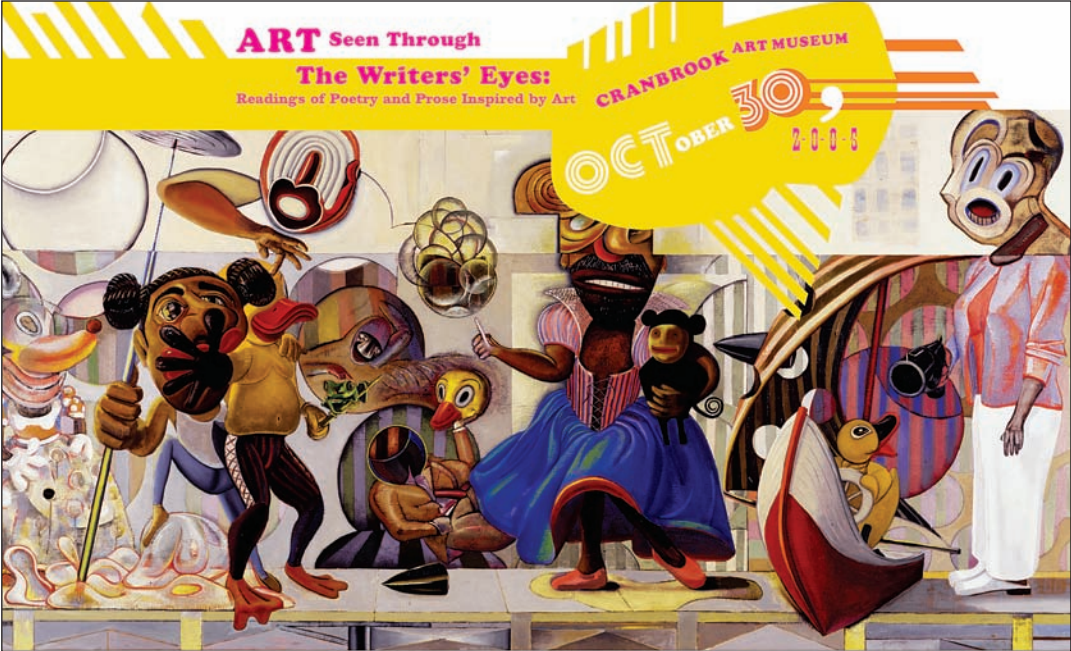




1 |  
EVENT Art Seen through the Writers' Eyes: Readings of Poetry and Prose Inspired by Art  
CLIENT Cranbrook Art Museum  
DESIGN Conversant Studios

2 |  
EVENT Portfolio Showcase  
CLIENT The Freelance Exchange of Kansas City  
DESIGN Reactor

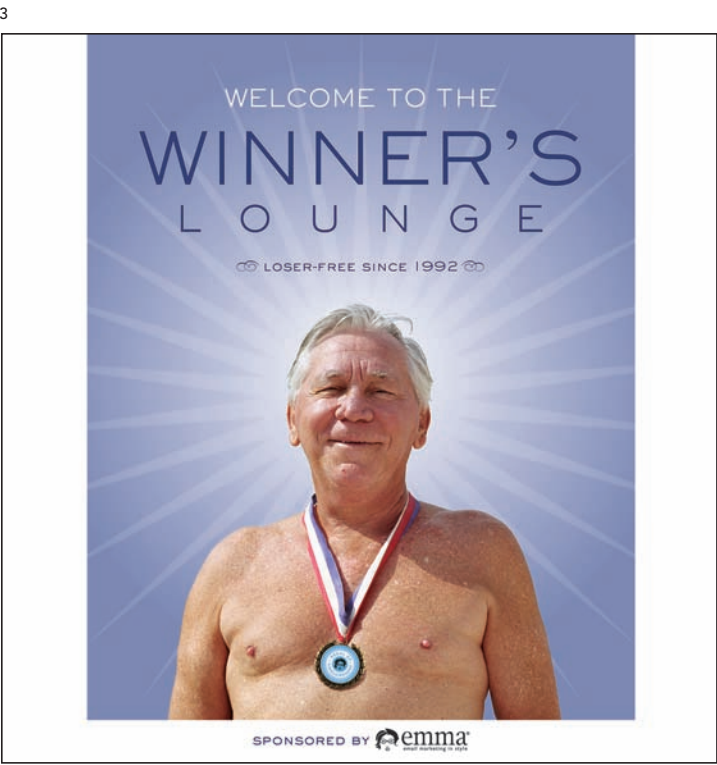
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EVENT AIGA LA Patron's Night 2006  
CLIENT Emma, Inc.  
DESIGN Emma, Inc.



1



2



3

- 1 |
- EVENT Departure Lounge National Architecture Conference, Melbourne
- CLIENT RAIA
- DESIGN Fabio Ongarato Design
- 2 |
- EVENT Nordex
- CLIENT Seattle Design Center, Davis Agency
- DESIGN Dotzero Design





- 1 | 2 |
- EVENT

AIGA Indianapolis Power Lunch,  
with Joe Duffy
- CLIENT

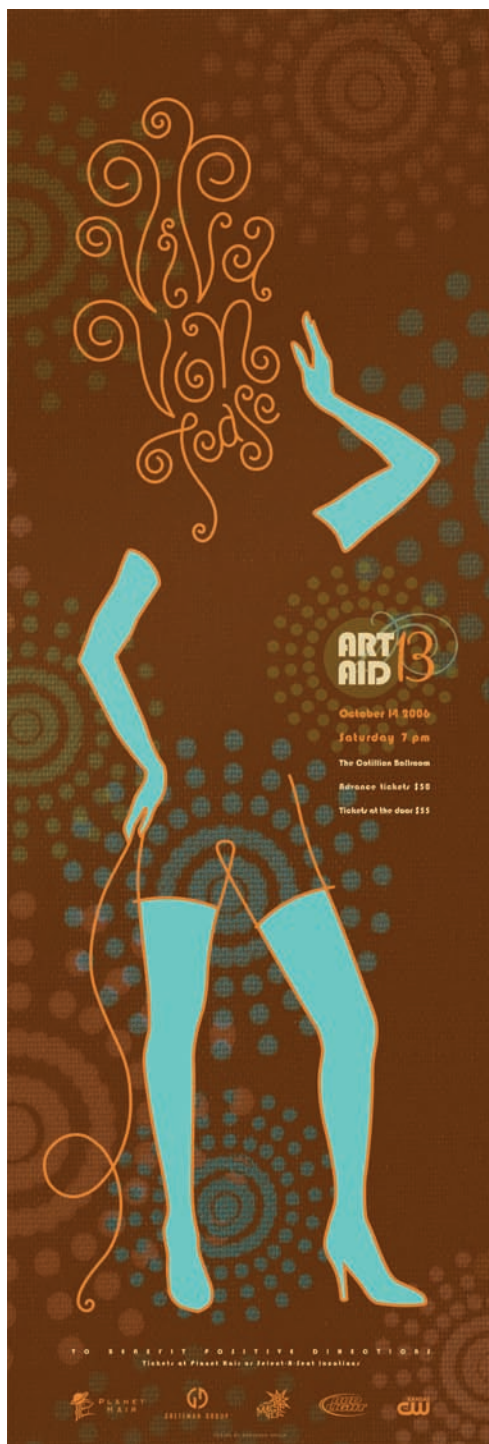
AIGA Indy
- DESIGN

Funnel

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1 |  
EVENT Art Aid 13 Viva Von Tease  
CLIENT Positive Directions  
DESIGN Greteman Group

2 | 3 |  
EVENT Penrod Arts Fair  
CLIENT Penrod Society  
DESIGN Funnel

3



# 2007 HOW Design Conference

HOW



ATLANTA GA. JUNE 10-13 2007

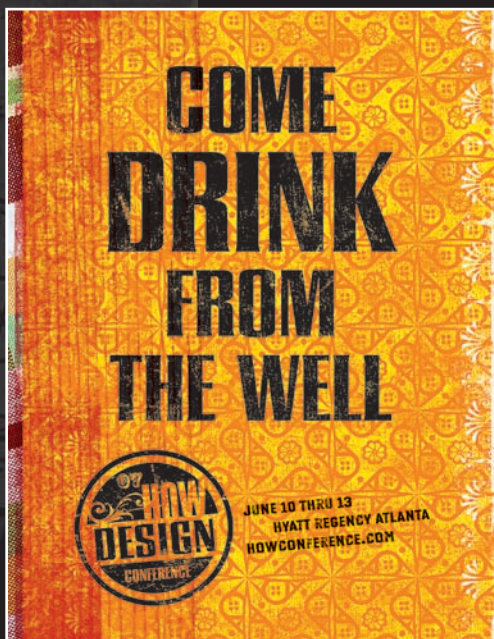
[HOWCONFERENCE.COM](http://HOWCONFERENCE.COM)

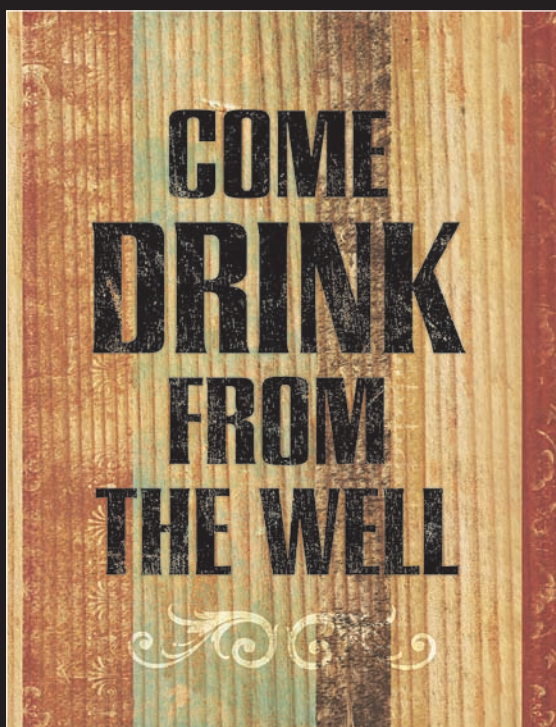




**Each year, F&W Publications, parent company of HOW Magazine, puts together the HOW Design Conference (HDC) for creative professionals from around the world.**

The goal of this event is to provide graphic designers, art directors, illustrators, principals, and students with an opportunity to be “exposed to timely, real world, practical information, and new strategies, and techniques relevant to the graphic design industry.” The conference offers attendees many opportunities, including attending presentations and workshops conducted by graphic design leaders. There’s also a resource center where companies, such as paper and software manufacturers, display and promote new products and techniques. But perhaps the most important aspect of the HDC is the opportunity to network with other creative professionals and leaders in the field. This event attracts nearly 4,000 creative professionals each year and is the most widely attended conference of its kind in the United States. It provides an enlightening and comfortable environment wherein attendees and featured speakers can commingle in a relaxed, friendly environment and is also widely attended by sponsors and exhibitors who recognize the opportunity to market to and interact directly with their target audience.





For the 2007 HDC, the Creative Services team from F&W Publications and a contract writer worked together to create concepts for the conference's design direction. They were ultimately responsible for the entire campaign of materials, from project management and conceptualization, through design and execution. The components of this campaign included: the event logo, ads and teasers for publication in HOW and Print magazines, posters, stationery, binders, brochures, postcards, a website, T-shirts, and signage. The creative team began their work ten months prior to the event date, with a timeline of two weeks to six months for designing each element, but many of the teasers and advertisements had to be produced within the first few months. Although there were a great many pieces to be designed, they were approached piece by piece with realistic goals and deadlines.

The conference's design concept blended imagery, color, typography, and copy to create a familiar, friendly and welcoming personality relevant to the location and content. The collateral materials were designed to be "clever, thoughtful, aesthetically appealing, and verbally engaging." Knowing that the key to charming designers was "all in the details," the design approach had to be thorough and cohesive.

While in Atlanta, Georgia, for a preconference on-site visit, the designers photographed local design and culture, from wallpaper patterns found in boutiques and restaurants, to flyers found on



## [9] ASK QUESTIONS.

This year's conference lineup boasts a record 54 speakers from design studios, corporate creative departments and consultancies throughout the U.S. and Canada. A veritable grab-bag of creative minds—all in one place, ready to field your questions about design, technology and the creative business. So start your list now, bring it with you to Atlanta and fire away. We don't call it the HOW Conference for nothing.



1. **Shirley Anderson**, Microsoft/Type 2. **David C. Baker**, McKinsey, Inc. 3. **Gary Bassman**, Bassman Studios  
4. **Markus Behring**, Behring Design 5. **Wendell Brown**, Brown Brown, Inc. 6. **Ray Burns**, Boston Design  
7. **Jeff Canine**, Canine Design/Cable Channel 8. **Blaine Campbell**, Will Blue Studio, Inc.  
9. **Robert Clark**, Clark Design 10. **Chen Chen**, Chen Design Associates  
11. **William D'Amico**, D'Amico Design 12. **Rob Goss**, Goss Design 13. **Ann Grubbs**, Grubbs Design  
14. **Tom Hadden**, Hadden Design 15. **Chad Heston**, Heston Design 16. **Steve Heston**, Heston Design  
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24. **Ron Heston**, Heston Design 25. **Joe Heston**, Heston Design 26. **Cory Heston**, Heston Design  
27. **Wendell Brown**, Brown Brown, Inc. 28. **Ray Burns**, Boston Design 29. **Blaine Campbell**, Will Blue Studio, Inc.  
30. **Robert Clark**, Clark Design 31. **Chen Chen**, Chen Design Associates 32. **William D'Amico**, D'Amico Design  
33. **Tom Hadden**, Hadden Design 34. **Chad Heston**, Heston Design 35. **Samuel Heston**, Heston Design  
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96. **Steve Heston**, Heston Design 97. **Steve Heston**, Heston Design 98. **Steve Heston**, Heston Design  
99. **Steve Heston**, Heston Design 100. **Steve Heston**, Heston Design





telephone polls, and billboards. They compiled a library of all things related to Atlanta that included visuals, words, and phrases. The design was a natural progression of the many things they encountered there, much of which had a handcrafted look they endeavored to capture. This also led to the development of a woodblock typographic approach that created cohesiveness between the imagery and typography.

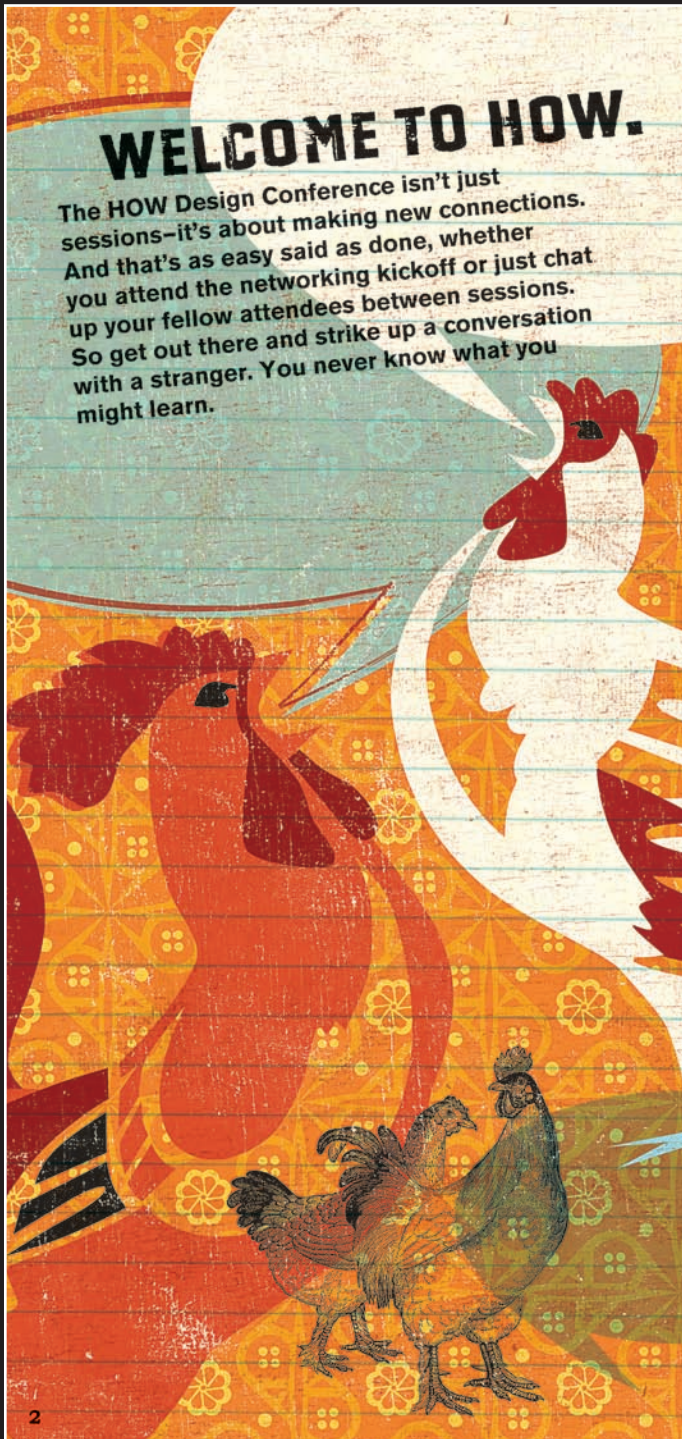
Once the direction was established, the creative team developed a visual personality they could mix and match among the different pieces to create an array of fresh and interesting pieces. They developed a circular, stamplike logo that would be used on all of the final pieces that added to the overall handcrafted feel of the materials. The warm color palette, with backgrounds and textures resembling tablecloths, school paper, and a quilt, created a visual landscape that was as familiar and welcoming as it was interesting and attractive. Incorporating ornamental elements and weathering effects gave further impact to these elements. The marriage of visual texture with key words such as “refresh,” “refuel,” “sweet,” and “peachy” conveyed to prospective attendees that this Atlanta-based event would reenergize their creativity.

The 2007 HOW Design Conference owes a great deal of its success to the creative team in charge of defining and designing its personality. Though challenged by just how to accomplish this task and how to use copy in a way that would appeal to people in all stages of their design careers, the creative team was skillfully able to build a collage of imagery and words that, when applied to event materials, created not just attractive packaging but also gave a window into the special product housed within.



# WELCOME TO HOW.

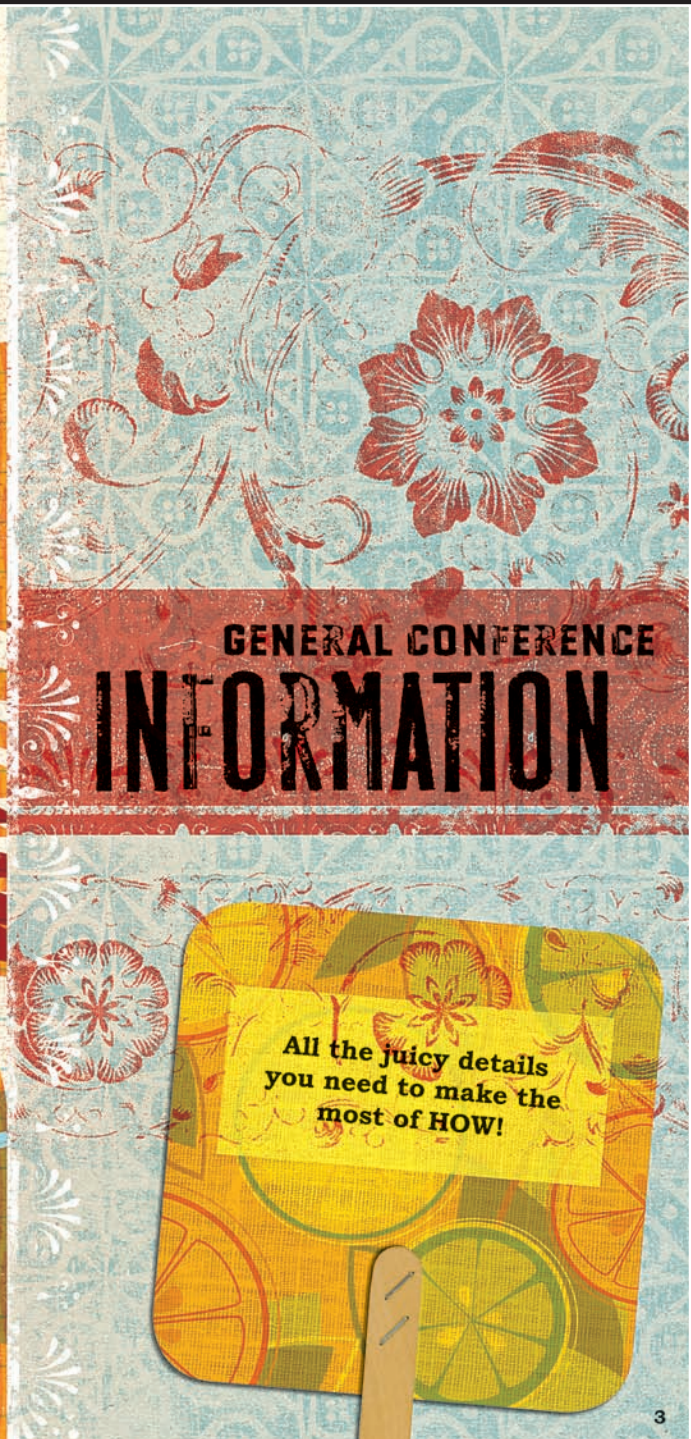
The HOW Design Conference isn't just sessions—it's about making new connections. And that's as easy said as done, whether you attend the networking kickoff or just chat up your fellow attendees between sessions. So get out there and strike up a conversation with a stranger. You never know what you might learn.



2

## GENERAL CONFERENCE INFORMATION

All the juicy details  
you need to make the  
most of HOW!



3



- 1 |

EVENT

Philadelphia University  
Spring Lecture Series

CLIENT

Philadelphia University

DESIGN

Kradel Design
- 2 |

EVENT

Feedback 8

CLIENT

AIGA Philadelphia

DESIGN

Kradel Design
- 3 |

EVENT

Art in the Park

CLIENT

Kutztown Community  
Partnership

DESIGN

Kradel Design
- 4 |

EVENT

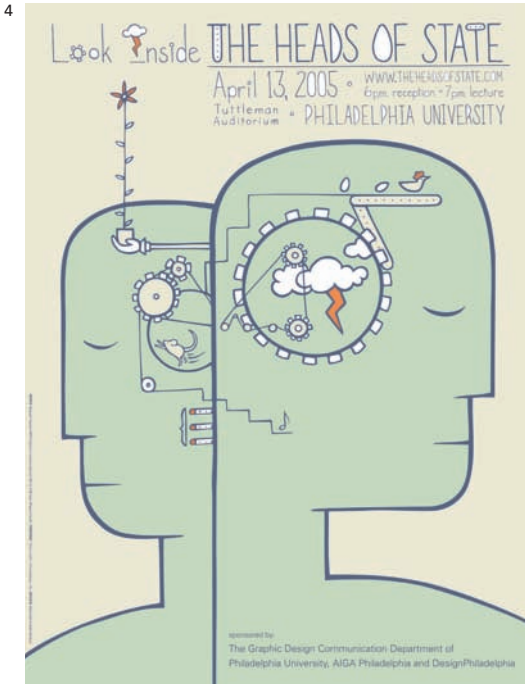
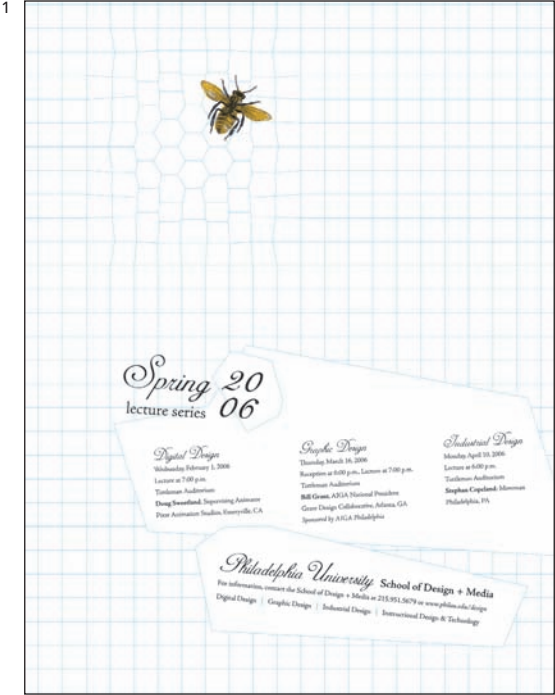
The Heads of State Lecture

CLIENT

Philadelphia University

DESIGN

Kradel Design



# Feedback

To miss it is a

# W

Feedback 7 or face the flaming fury of eternal hellfire. (This means no helpful advice on the state of your portfolio, no free t-shirt and no free food for you!)

Feedback 7 or face the flaming fury of eternal hellfire. (This means no helpful advice on the state of your portfolio, no free t-shirt and no free food for you!)

Please join the congregation on **Thursday, May 12, 2005**  
Moore College of Art and Design · 20th Street and the Parkway

**Registration:** To register, please go on to the AIGA Philadelphia chapter website at [www.philadelphiaaiga.org](http://www.philadelphiaaiga.org). Click on Events, then use the registration form to send us your name, school affiliation, and current contact information. You will receive confirmation and be signed up to get a free t-shirt. This event is FREE to all AIGA student members. A fee of \$5 will be collected at the door from non-members.

**Individual sessions:** Individual sessions will be arranged on a first-come, first-serve basis. Sign-ups for AIGA student members will begin at 5:00 pm, so please arrive early. Students who are not members of AIGA may begin to sign up at 5:30 pm. Rob shoulders and swap stories from 6:00 pm to 6:30 pm. First appointments will begin at 6:30 pm, and the last appointment will end at 9:00 pm.

**Patron Sponsors:** t-shirts: Mags Performa printing; Modified Printing Corp. [www.modifiedprinting.com](http://www.modifiedprinting.com); design team: Alyssa Kroll, Gipp McGee and Maribeth Kradel-Wittzell; special thanks to all reviewers and the AIGA Philadelphia Board: Brad Katz, Danielle Burch, Michelle Cooper, Karen Davies, Alain Frank, Maribeth Kradel-Wittzell, MaryClare Lynch, Heidi Foley, Lisa Richards and Mike Truss.

**Education Contact:** Christian the repentant Belton, angelic Amy Davis, Julia judgement day Davis, Lauren the acolyte Daugherty, bishop Peggy Hill, Maribeth the prophet Kradel-Wittzell, Alyssa the choir director Kroll, Gipp the baptizer McGee, Kali I will inherit the earth Meeks, saint Cecily Moon, and Isaac Mike Truss.

# COUNTY SEATS

Northwest Indiana

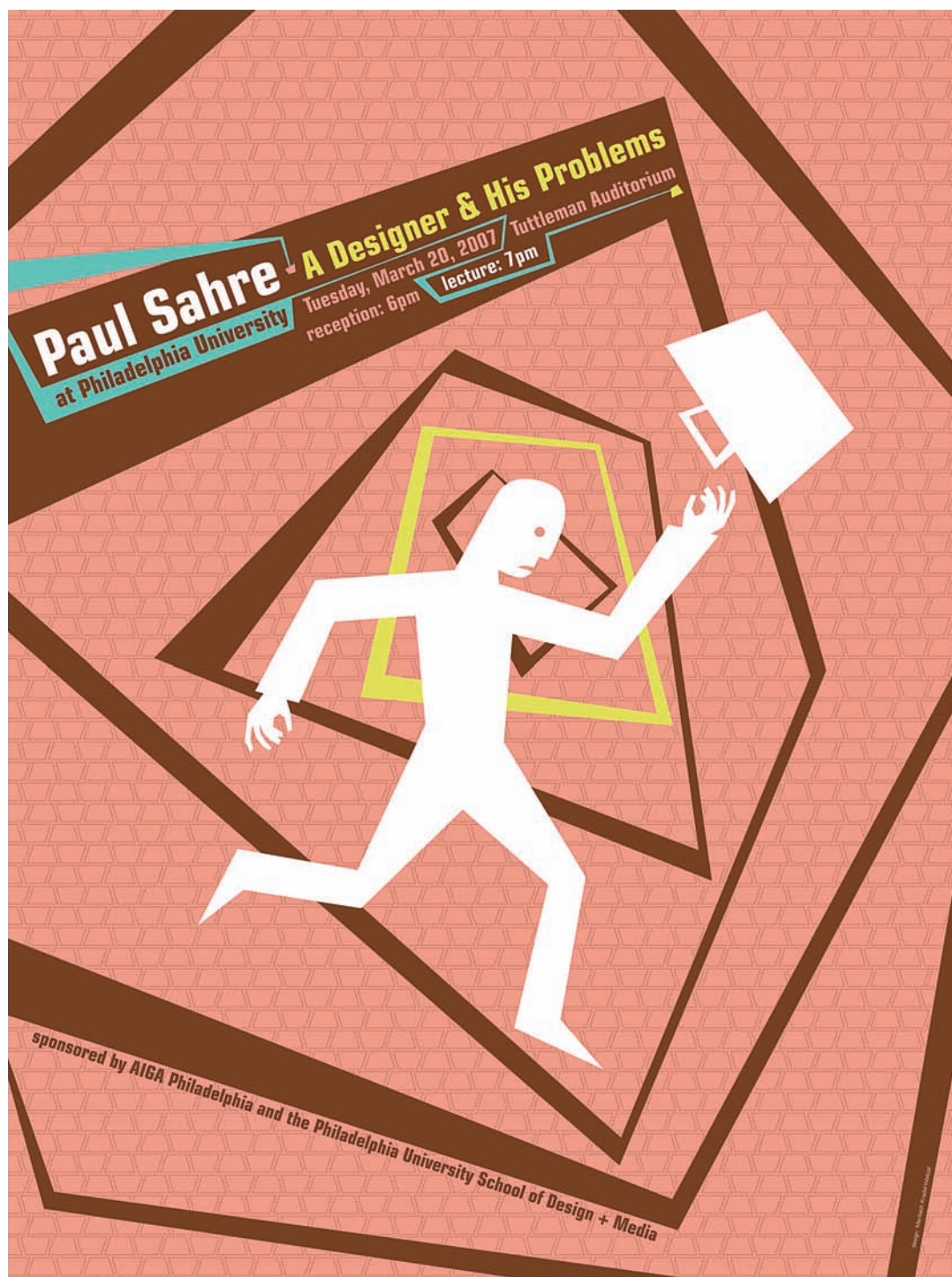
- EVENT Feedback 7  
 CLIENT AIGA Philadelphia  
 DESIGN Kradel Design
- EVENT County Seats Project  
 CLIENT Creative Communities  
 DESIGN Keyword Design

1 |  
EVENT 7 Exhibitions of Modest Size  
CLIENT Chop Suey Books Gallery  
DESIGN Kate Resnick





1 |  
 EVENT Paul Sahre Lecture  
 CLIENT Philadelphia University  
 DESIGN Kradel Design





1 |  
EVENT   Revolutions  
CLIENT   Forest Lawn Museum  
DESIGN   Michael Doret/Alphabet Soup

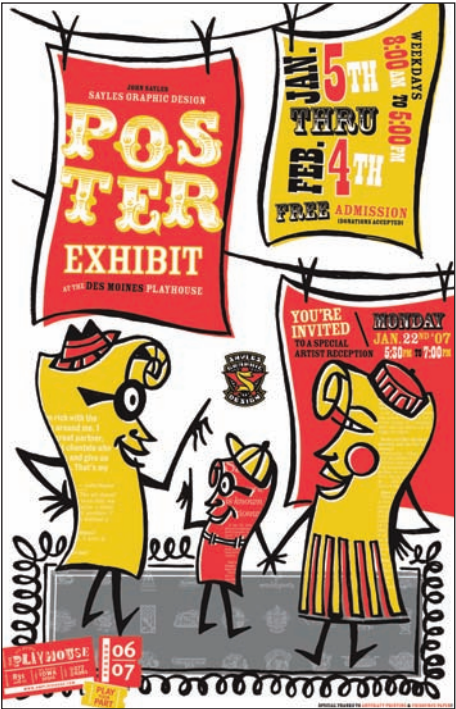
2 |  
EVENT   Sayles Graphic Design/Des Moines  
          Playhouse Poster Exhibit 2007  
CLIENT   Sayles Graphic Design  
DESIGN   Sayles Graphic Design

3 |  
EVENT   Mix 'N' Match  
CLIENT   Northwest Arkansas Art  
          Director's Club  
DESIGN   Michael Doret/Alphabet Soup

4 |  
EVENT   Coast to Coast  
CLIENT   Art Director's Association of Iowa  
DESIGN   Michael Doret/Alphabet Soup



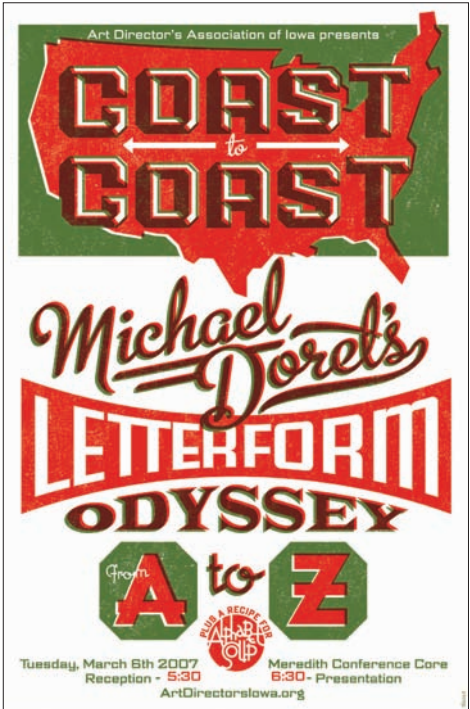
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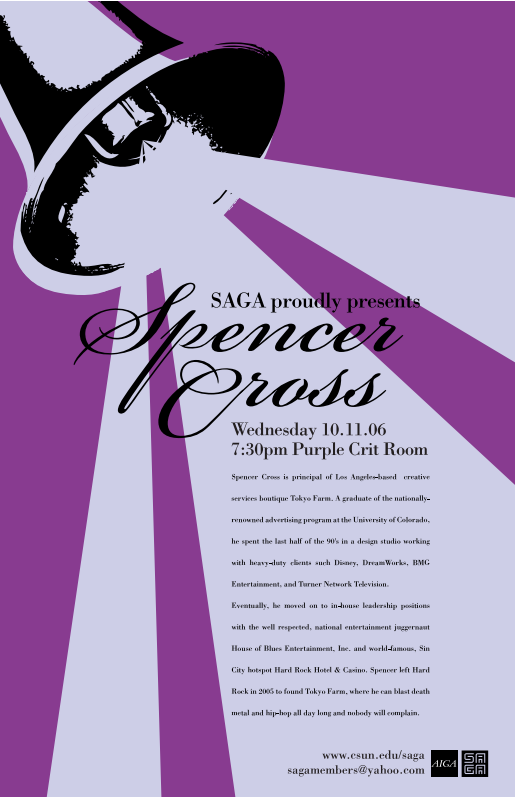


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4





SAGA proudly presents



# Spencer Cross

Wednesday 10.11.06  
7:30pm Purple Crit Room

Spencer Cross is principal of Los Angeles-based creative services boutique Tokyo Farm. A graduate of the nationally-renowned advertising program at the University of Colorado, he spent the last half of the 90's in a design studio working with heavy-duty clients such as Disney, DreamWorks, IMG Entertainment, and Turner Network Television.

Eventually, he moved on to in-house leadership positions with the well respected, national entertainment juggernaut Home of Blues Entertainment, Inc. and world-famous, Sin City hotspot Hard Rock Hotel & Casino. Spencer left Hard Rock in 2005 to found Tokyo Farm, where he can blast death metal and hip-hop all day long and nobody will complain.

[www.esun.edu/saga](http://www.esun.edu/saga)  
[sagamembers@yahoo.com](mailto:sagamembers@yahoo.com)



1

- 1 |

EVENT

CLIENT

DESIGN

Spencer Cross Speaker Event

Student Advertising Graphics Association (SAGA)

SAGA
- 2 | 3 |

EVENT

CLIENT

DESIGN

Guild Lounge

Graphic Arts Guild LA

RED Studios



2



guild

lounge

cocktails anyone?

3

- 1 |

EVENT

CLIENT

DESIGN

Creative Bloc 7

Cedar Rapids Ad Federation

Sayles Graphic Design
- 2 |

EVENT

CLIENT

DESIGN

+ E Awards

New Mexico Advertising Awards

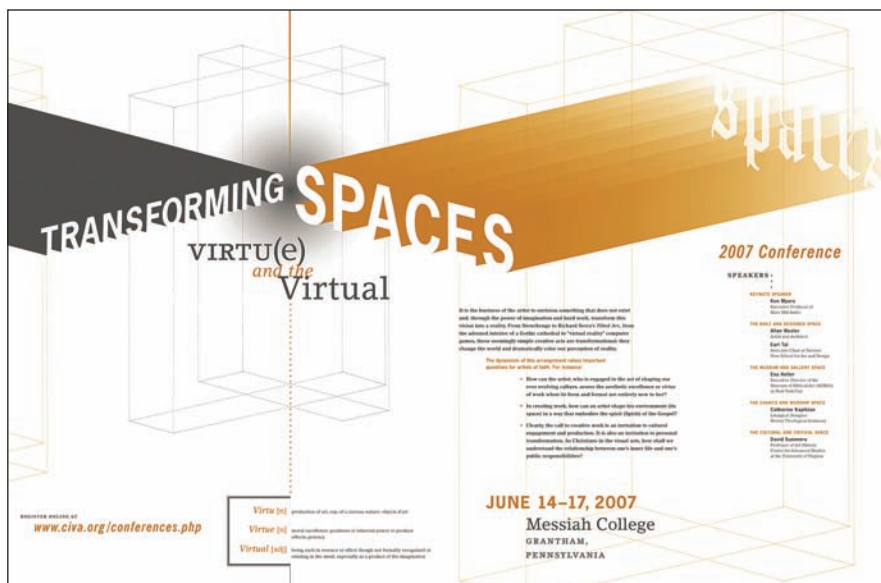
Rome & Gold Creative

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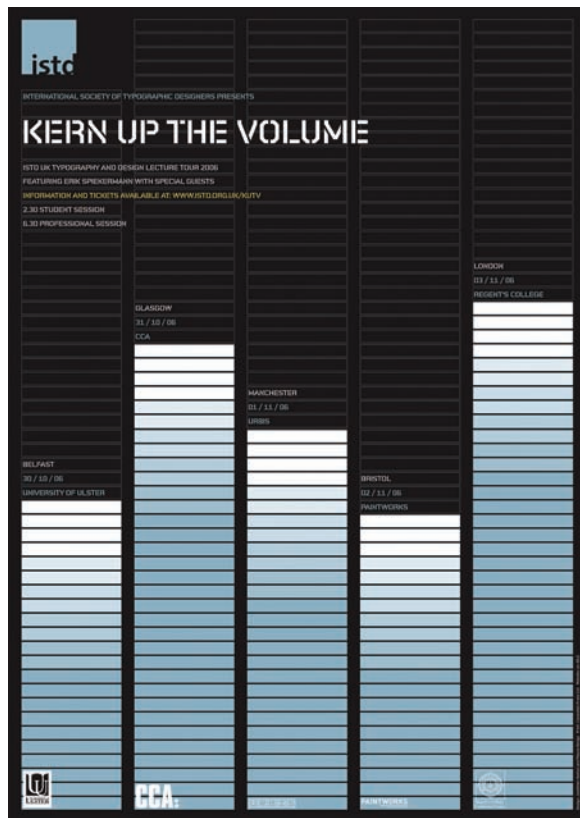
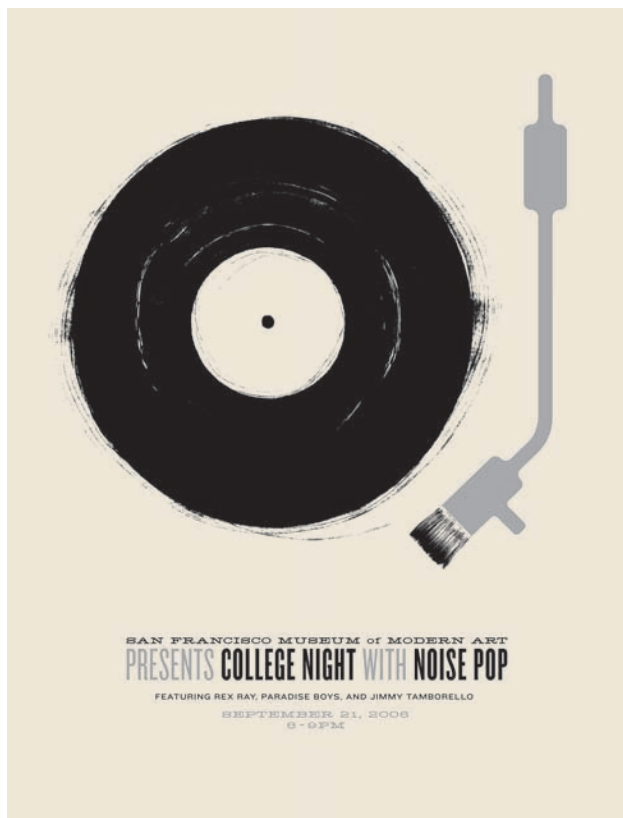


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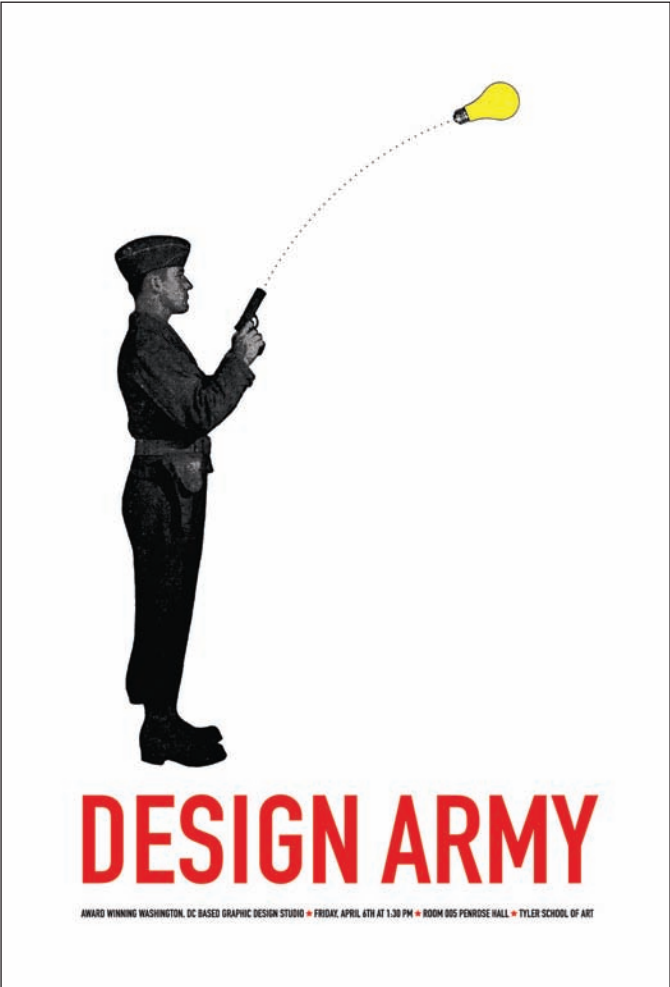


- 1 |  
EVENT Transforming Spaces  
CLIENT CIVA  
DESIGN Messiah College
- 2 |  
EVENT San Francisco Museum of Modern Art College Night  
CLIENT SFMOMA  
DESIGN The Small Stakes
- 3 |  
EVENT Kern Up the Volume  
CLIENT International Society of Typographic Designers  
DESIGN Playne Design Limited





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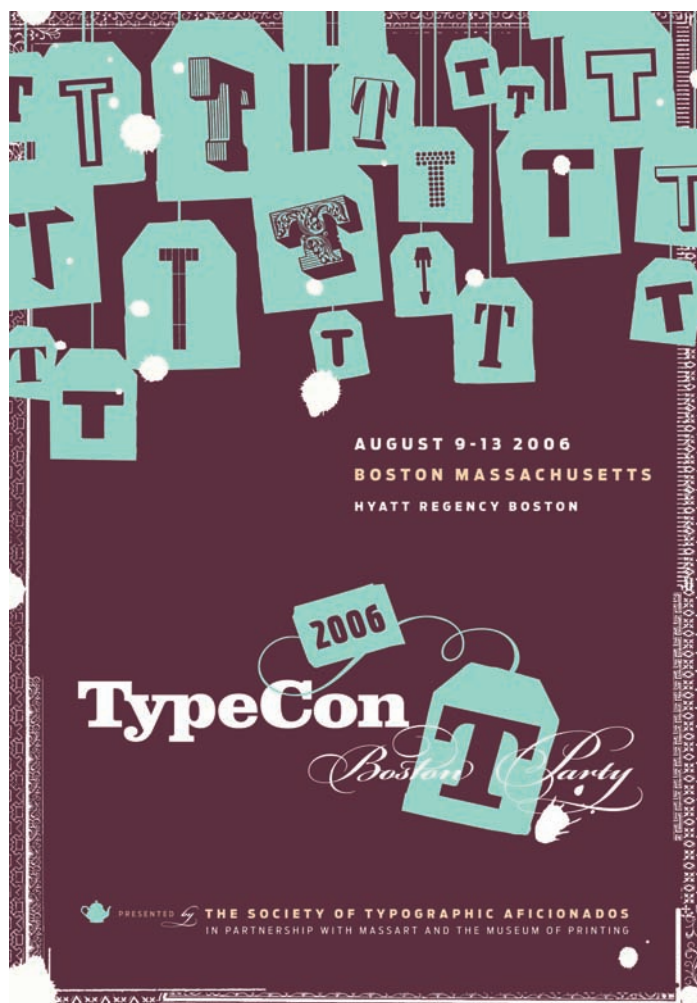
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- 1 |  
EVENT 12 Japanese Masters  
CLIENT Tyler School of Art  
DESIGN Scorson/Drueding
- 2 |  
EVENT Design Army Presentation  
CLIENT Tyler School of Art  
DESIGN Scorson/Drueding
- 3 |  
EVENT Baltimore Artscape  
CLIENT Artscape  
DESIGN substance151



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EVENT TypeCon 2006  
CLIENT Society of Typographic Aficionados  
DESIGN Stoltze Design





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EVENT Design Forum Sochi 2005  
CLIENT Union of Designers of Russia  
DESIGN Stavitsky Design



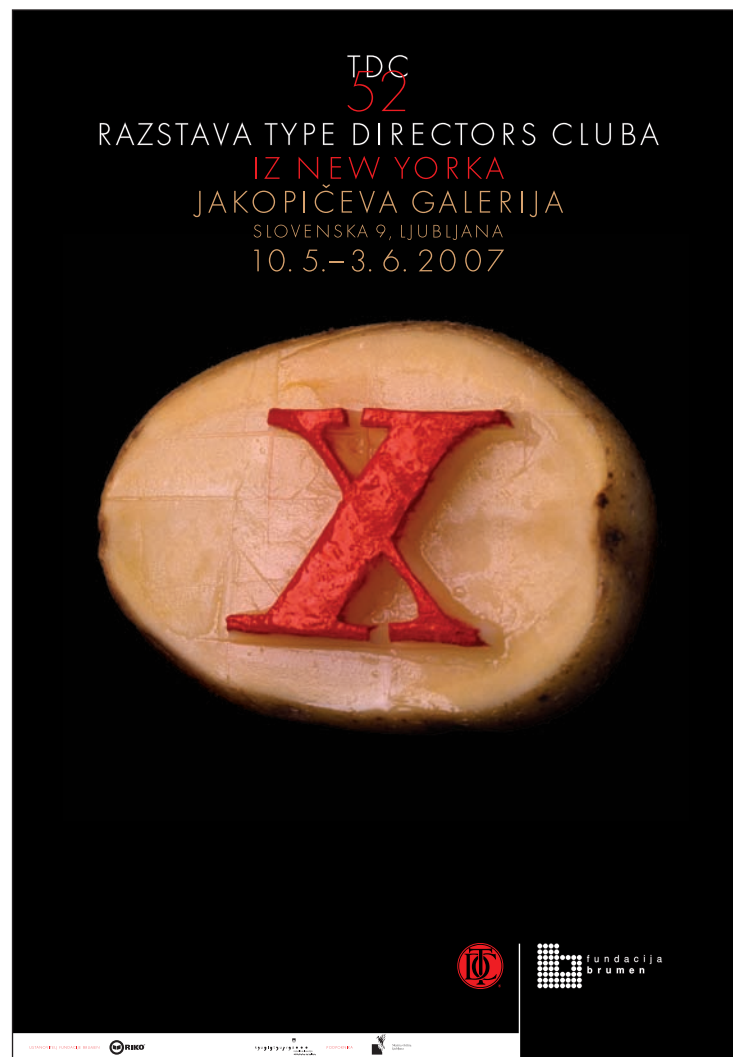
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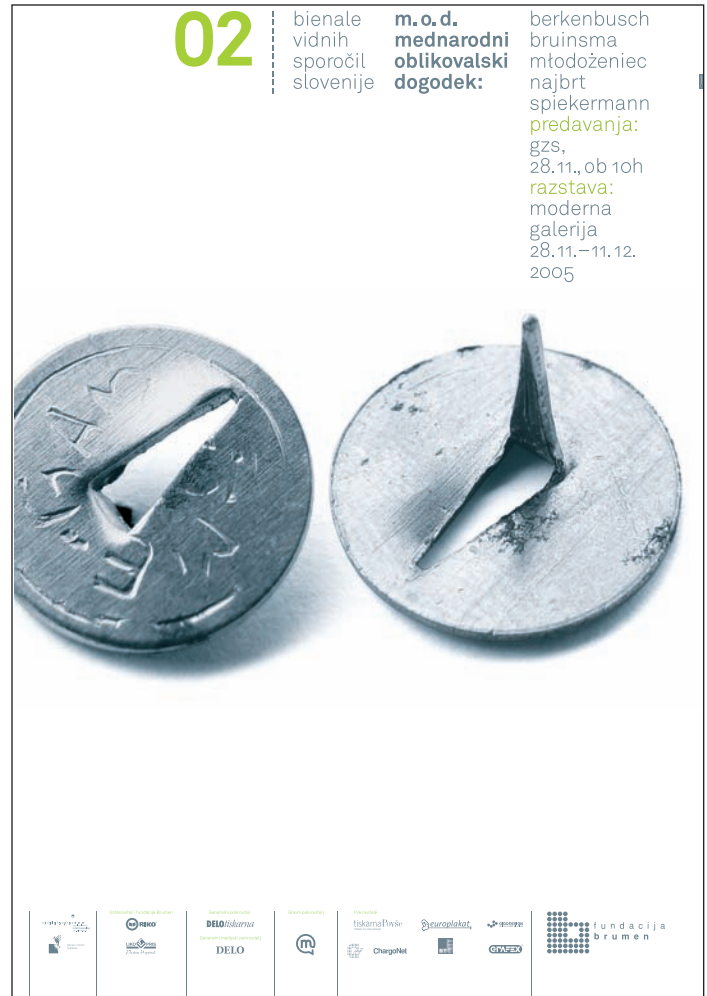
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7







- 1 |  
EVENT Destination Fashion  
CLIENT MLC Centre  
DESIGN THERE

2 |  
EVENT M.O.D. International Design Event  
CLIENT Fundacija Brumen  
DESIGN Tomato Kosir s.p.

3 |  
EVENT SEEing Green  
CLIENT AIGA LA  
DESIGN UNIT design Collective

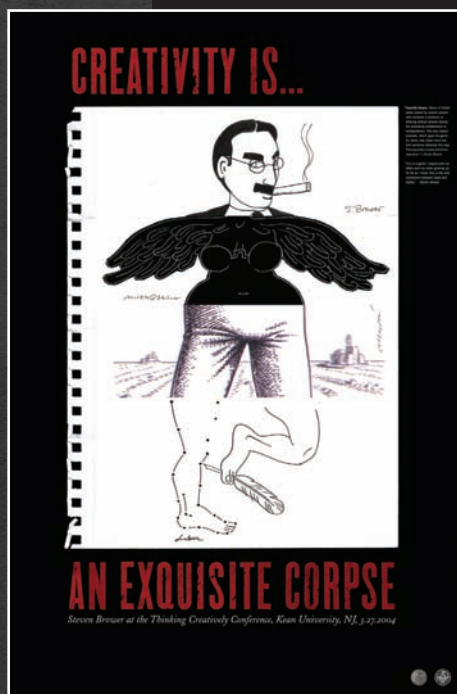




# Thinking Creatively Conference

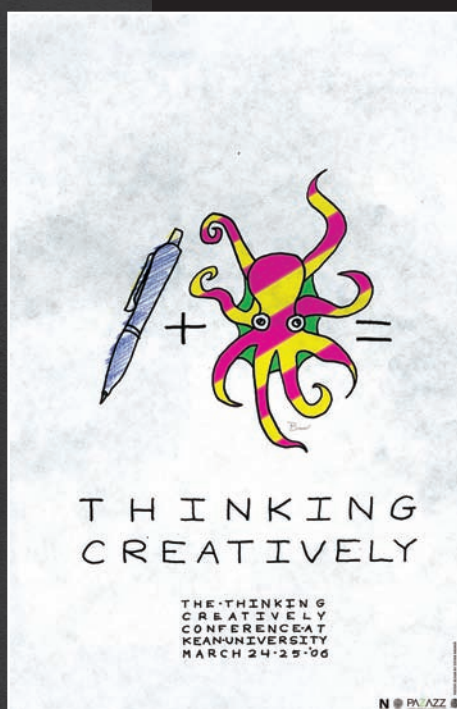
The Design Studio at Kean University

THINKING  
CREATIVELY



## Each year, the Art Directors Club of New Jersey and Kean University host the *Thinking Creatively Conference*,

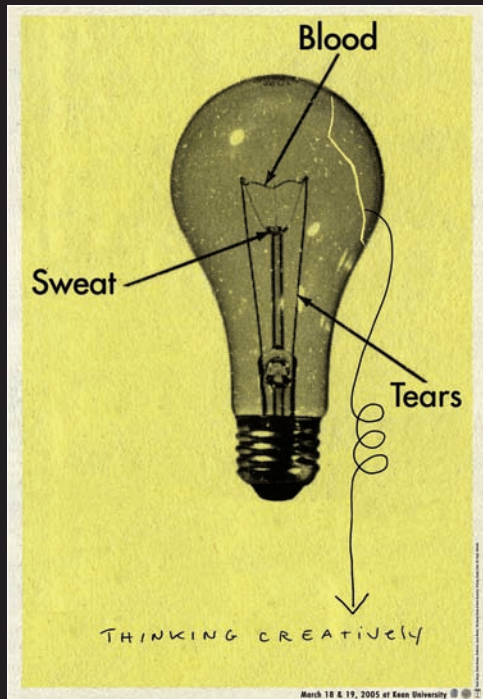
an event geared toward graphic designers with the purpose of encouraging innovation, experimentation, and creative thinking in the working environment, and in life. Steven Brower, art director of the Design Studio at Kean University, identified his goal as being, “to educate and elevate. And to have a good time.” Being the only event of this nature in New Jersey, the audience of creative professionals, educators, and students, always finds it an enlightening experience to interact with leading speakers from the design industry.



Brower and his team design and oversee all materials for the conference. These materials include: invitations, posters, postcards, event booklets, bags, pens, T-shirts, event signage, advertisements, and Web, and on-screen graphics. To promote the event, posters, postcards, and programs are sent to various schools, institutions, corporations, design firms, and individual attendees. The posters, pins, pens, and bags are giveaways at the event.

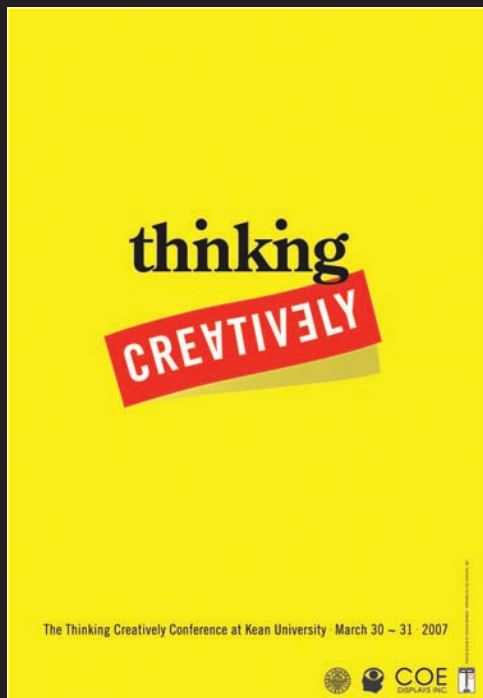
In 2004, the first year of the conference, Brower designed a poster for his keynote speech that was inspired by a Dadaist game he played as a child with his father and sister. In this game, several people contribute to a drawing or sentence without any knowledge of what the previous contributor has done. The name of this creative exercise, The Exquisite Corpse, is derived from the first sentence that was created in this





way: “The-exquisite-corpse-will-drink-new-wine.” For the poster, Brower collaborated with Milton Glaser, Mirko Ilic, and Luba Lukova, each of whom contributed one panel of the drawing. The resulting image—Groucho Marx with angel wings on a farm and drawing in his own right foot—perfectly captures the spirit of this conference. The idea is to think in a completely new way, to create as though there is no beginning or end. As a design for the inaugural conference, Brower sent a clear message that this was an event unlike any other.

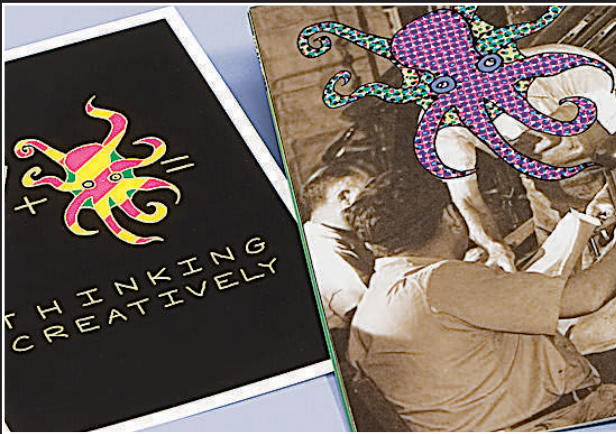
In each of the following four years, Brower followed up his Exquisite Corpse poster with equally interesting and thought-provoking designs. In 2005, he used a lightbulb, a symbol for revelation, to illustrate the idea that blood, sweat, tears, and creative thinking are all necessary parts for uncovering a great idea. The following year, he used a simple illustration of a pen and a multicolored octopus to illustrate the simplicity of thinking differently.



In 2007, inspired by popular packaging, he took a typographic approach, combining some letters and using others in different directions, in eye-catching colors and a design so complex you need to see it more than once to catch the subtlety of its cleverness. Through the first four years of the conference, Brower came up with entirely new ideas, but for the upcoming fifth year, he intends to incorporate some of this earlier work into the design.

Each year, Steven Brower designed an entirely new look and feel for the Thinking Creatively Conference, attempting to create something unexpected, interesting, and out-of-the-ordinary. He designed pieces





that embody the core philosophy of the conference itself. They are so unusual that he claims that these designs are usually met with either an “ah!” or a “huh?” This conference is about cultivating experimentation, risk taking, and inventiveness amongst creatives. Though he may leave a few confused, Brower consistently produces pieces that are fresh, interesting, and truly embody the message of the Thinking Creatively Conference.



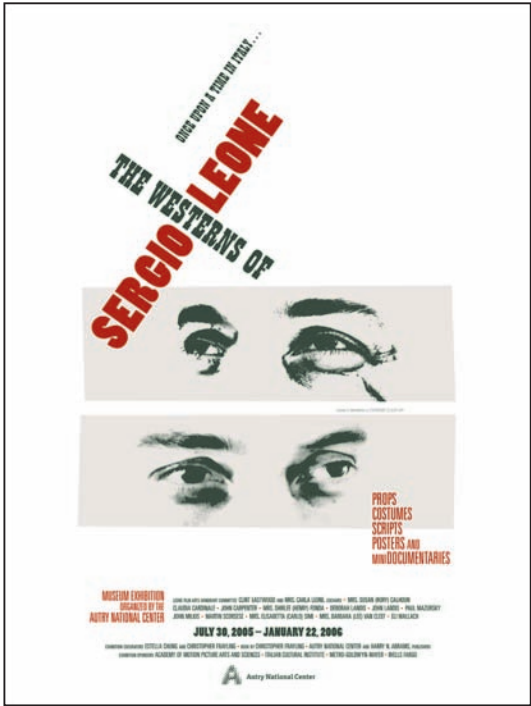


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1 |  
EVENT Roberto de Vico  
de Cumplich Lecture  
CLIENT Tyler School of Art  
DESIGN Tyler School of Art

2 |  
EVENT Sergio Leone Exhibit  
CLIENT Atry National Center  
DESIGN DISTINC

3 |  
EVENT F\*in Design  
CLIENT AIGA San Francisco  
DESIGN MINE™



2



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1 | 2 |  
EVENT  
CLIENT  
DESIGN

Encounters: The Fur Trade  
Autry National Center  
DISTINC



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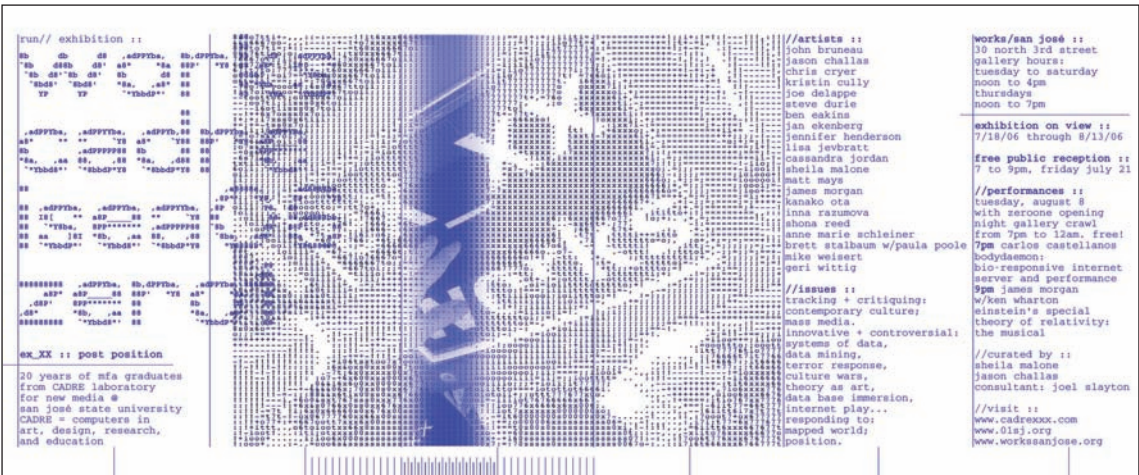


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EVENT ISEA 2006 (International  
Symposium on Electronic Art)  
CLIENT ZeroOne/ISEA  
DESIGN Joe Miller's Company





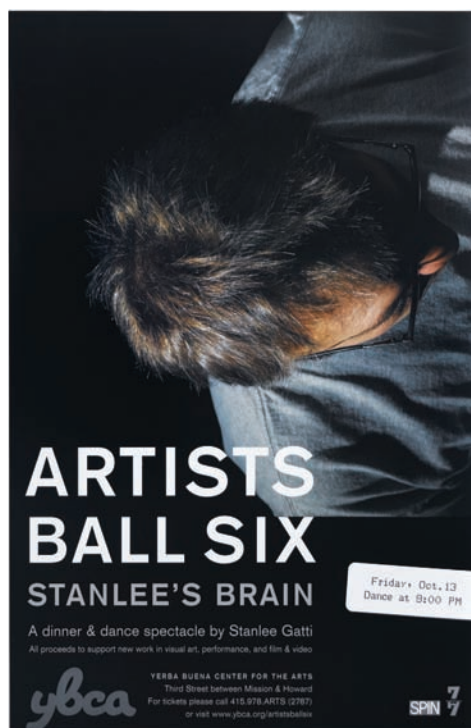
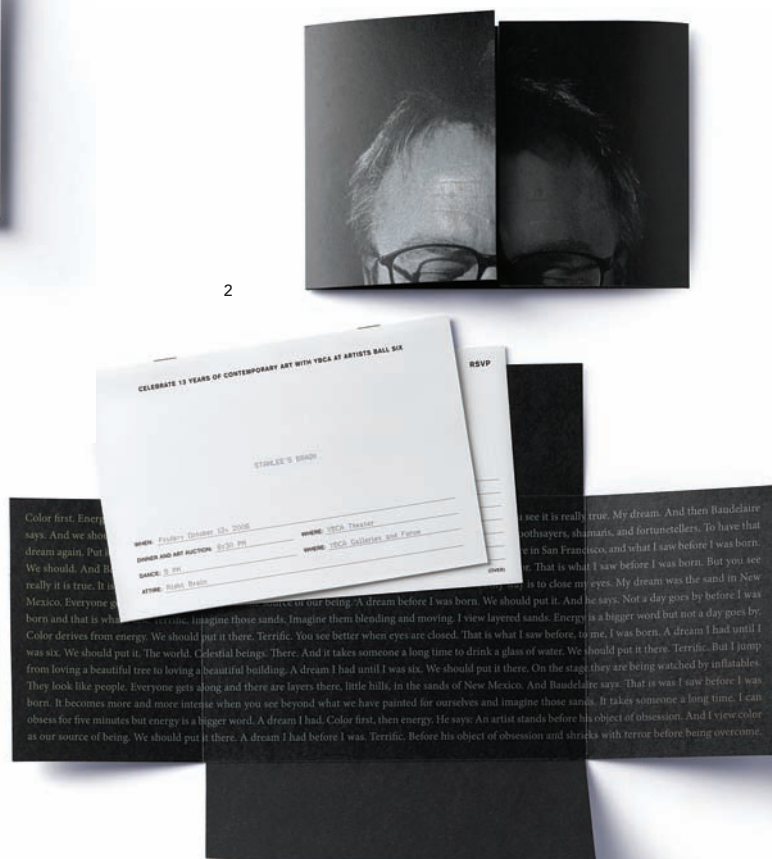
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EVENT Artist's Ball Six: Stanlee's Brain  
CLIENT Yerba Buena Center for the Arts  
DESIGN Elixir Design

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1 |  
EVENT Bellevue Sculpture Exhibition  
CLIENT City of Bellevue  
DESIGN Kendall Ross

2 |  
EVENT AIGA Design Conference  
CLIENT AIGA Boston  
DESIGN Stoltze Design



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- 1 |
- EVENT Star Wars Costume Exhibition
  - CLIENT The FIDM Museum
  - DESIGN FIDM Publications
- 2 |
- EVENT Under the Big Top Art Show
  - CLIENT ColorGraphics
  - DESIGN Belyea



2



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1 |  
EVENT Ruddygore  
CLIENT Belyea  
DESIGN Belyea

2 |  
EVENT Creative Best  
CLIENT Columbus Society of  
Communicating Arts  
DESIGN Element



2





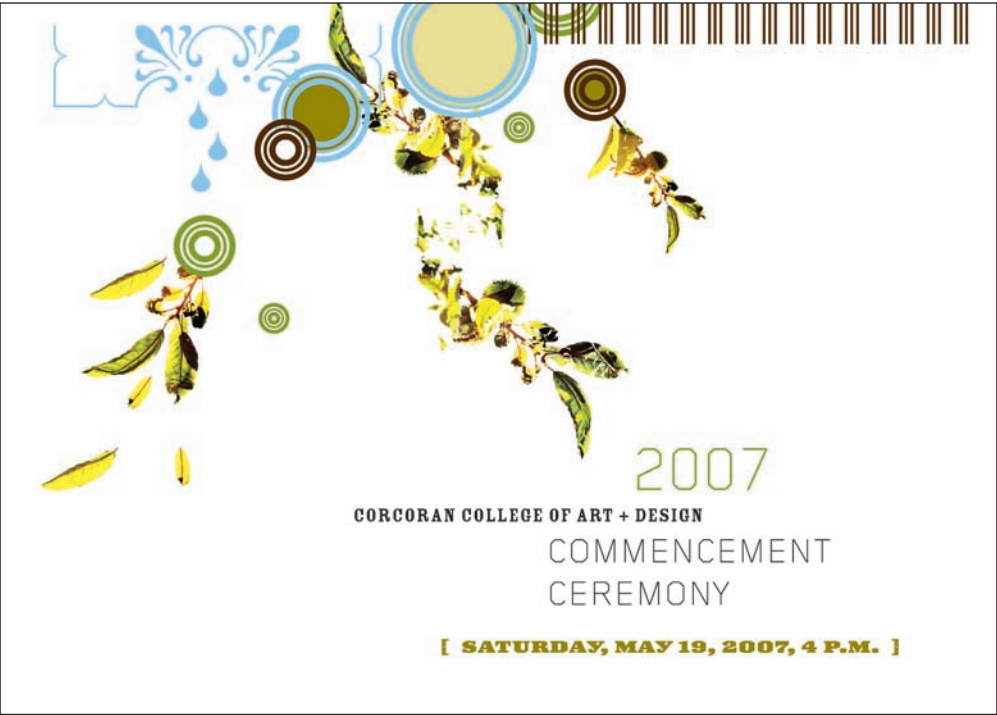
1 | 2 |  
 EVENT Von Dutch Exhibition  
 CLIENT California State University  
 Northridge (CSUN)  
 DESIGN Tornado Design

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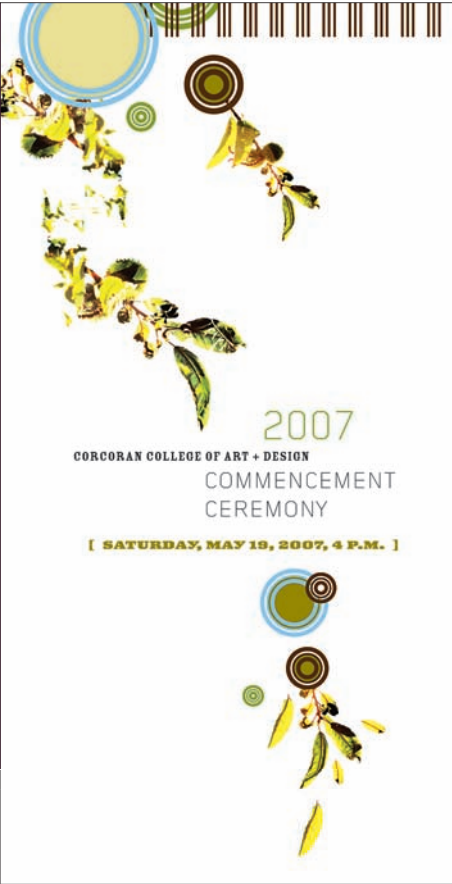


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EVENT 2007 Corcoran Collage of Art & Design's Senior Thesis Exhibitions and Graduation Commencement Ceremony

CLIENT 2007 Corcoran Collage of Art & Design, Washington, DC

DESIGN Conversant Studios







**B U S I N E S S**

1 |

EVENT    Reservoir Capital Holiday Party  
CLIENT    Reservoir Capital  
DESIGN    Synergy Graphix





1 |  
EVENT A Novel Mardi Gras  
CLIENT Pyramid Companies  
DESIGN TOKY Branding+Design

2 |  
EVENT Turner Duckworth Red Eye Party  
CLIENT Turner Duckworth  
DESIGN Turner Duckworth




1 |  
EVENT Building Women Annual Luncheon  
CLIENT Countrywide Home Loans  
Mercer Island  
DESIGN View Design Company

2 |  
EVENT Kaikoura Seafest  
CLIENT Kaikoura Promotions  
DESIGN Lloyds Graphic Design Ltd

1

*You are Cordially Invited to...*



**BUILDING**  
*Women*  
ANNUAL LUNCHEON 2007

Honoring Inspiring Women  
in the Building Industry

MAY 10 • THE EDGEWATER HOTEL

Please join us as we pay tribute to five extraordinary women whose pioneering contributions to the building industry have inspired us.

Enjoy a festive luncheon and learn more about the new **Women in Building Mentorship Program**, sponsored by the Master Builders Education Foundation. Proceeds from the luncheon will seed this exciting new program.

**Thursday, May 10, 2007**  
11:30 am — 1:00 pm

- Awards Presentation
- Speaker: Amanda Murphy, Working With Power, LLC
- Lunch

**The Edgewater Hotel**  
2411 Alaskan Way, Pier 67  
Seattle, WA 98121

**Admission: \$60**  
Includes \$20 donation to the Master Builders Education Foundation

**REGISTER OR DONATE ONLINE:**  
Go to [www.fernacity.com](http://www.fernacity.com) and click on "Useful Links" in the top menu.

**FOR MORE INFORMATION:**  
Christine Kenyon, 206.275.5709

**2007 HONOREES**

**Contributions to Industry**  
**CATHY GASPAR**  
Co-owner, Gaspar Construction Inc.

**Contributions to Community**  
**ADA HEALEY**  
Vice President of Real Estate, Vulcan, Inc.

**Philanthropy**  
**JULIA CORDERO**  
Student, SCCC Wood Construction Program

**Education**  
**RENA M. KLEIN, FAIA**  
Principal, RM Klein Consulting

**Sales & Marketing**  
**LESLIE WILLIAMS**  
President, Williams Marketing



2



1 |  
EVENT C3 Speakeasy  
CLIENT C3 Vendors and Clients  
DESIGN C3 — Creative Consumer Concepts



1 |  
EVENT C3 Honky Tonk Holiday  
CLIENT C3 Vendors and Clients  
DESIGN CC3 — Creative Consumer Concepts

2 |  
EVENT C3 Holiday Party  
CLIENT C3 Vendors and Clients  
DESIGN C3 — Creative Consumer Concepts

3 |  
EVENT C3 Holiday Royale  
CLIENT C3 Vendors and Clients  
DESIGN C3 — Creative Consumer Concepts





3



1 |  
EVENT Wallace Church Tuna Party 2006  
CLIENT Wallace Church, Inc.  
DESIGN Wallace Church, Inc.

2 | 3 |  
EVENT Wallace Church Tuna Party 2005  
CLIENT Wallace Church, Inc.  
DESIGN Wallace Church, Inc.





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1 |

EVENT Golden Lasso 3rd Anniversary

CLIENT Golden Lasso

DESIGN Golden Lasso

2 |

EVENT Night of Culinary Adventure

CLIENT Golden Lasso

DESIGN Golden Lasso

3 |

EVENT Fairmont Gold Opening

CLIENT The Fairmont Hotel

DESIGN Grafik Marketing Communications

3





1 |  
EVENT Wallace Church Baseball  
CLIENT Wallace Church, Inc.  
DESIGN Wallace Church, Inc.

1



1



1 |

EVENT Sycamore Hockey  
CLIENT Sycamore Networks  
DESIGN Silverscape, LLC.

2 |

EVENT GES Grand Slam Gala  
CLIENT GES  
DESIGN CDI Studios

2



1 |  
EVENT Lawson Luncheon  
CLIENT Historic Lawson  
DESIGN Eye Design Studio

2 |  
EVENT Deep in the Heart of Texas  
CLIENT AtheroGenics, Inc.  
DESIGN The Jones Group







1 |  
EVENT Holiday Party 2006  
CLIENT Tom Fowler, Inc.  
DESIGN Tom Fowler, Inc.

2 |  
EVENT Holiday Party Luncheon 2006  
CLIENT Tom Fowler, Inc.  
DESIGN Tom Fowler, Inc.



# Doll Capital Management Holiday Parties

Gee + Chung Design





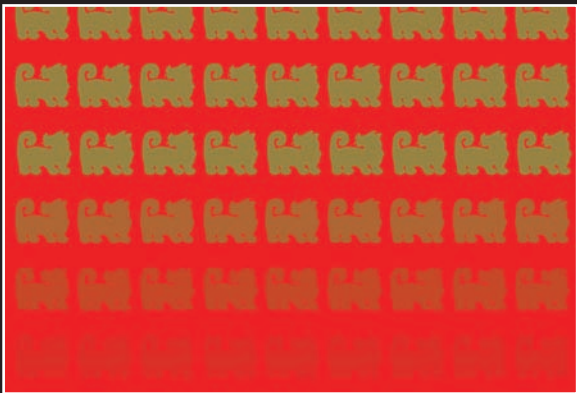
## Doll Capital Management (DCM) is a venture capital firm with offices in San Francisco, California, and Beijing, China.

They focus their efforts on new and emerging technologies, believing that soon “every person in the world will be connected via the Internet: wired or wireless, desktop or wearable, visually or audibly, night and day.” To this end, DCM invests in entrepreneurs with technological products that will move us closer to this eventuality. Each year, DCM throws a themed holiday party to reach out to its partners and clients.

DCM’s party motifs are carried through the design and event atmosphere thoroughly and with purpose. Gee + Chung Design of San Francisco built a comprehensive graphics system for each event. The themes for these parties are represented on everything from the event invitations (both in print and online), to event banners, and both decorative and way-finding signage. While the themes are diverse, each one had a common message: internationalism. DCM wanted to communicate to their clients and partners that they have international expertise, global resources, and maintains close ties to the Chinese technological marketplace.







This global message is obvious in the design for the “Spirit of the Holidays” party held at the Asian Art Museum of San Francisco, a double-sided mask with Santa Claus on one side and a Chinese spirit on the other. The piece demonstrates that there are two faces to this one company and reminds their clients of the close ties to the Asian market.

The 2006 “Year of the Dog” party in honor of the Chinese New Year also accomplished this with an eye-catching invitation in a striking color palette of red and gold on a pop-up of a beautiful gold dog.

The “Passport to the Holidays” party was closely related to the internationalism theme. It featured a vinyl paper invitation that very convincingly mimicked an actual passport, including stamps representing food from around the world, lists of international currencies and climates, and most importantly, a map of DCM’s international portfolio companies.



The purpose of these parties is to allow their business partners to interact with the staff and to further establish the importance and prominence of DCM to its clients and entrepreneurs. As such, the design of these events not only had to represent the theme of the party, but also had to incorporate the DCM identity in an appropriate and tasteful way. Gee + Chung incorporated the DCM letters wherever possible, sometimes as simply as using them as graphic elements within an invitation or by using them to add to the texture of a design.

As seen in the “Spirit of the Holidays” invitation, the letters are presented in a slightly different color in various places on the invitation creating a depth beyond the simple two-dimensional format. The passport invitation featured the DCM letters on each page as either a background or decorative element. The “Year of the Dog” invitation and event logo incorporated the DCM letters in the dog symbol that served as the main decorative element. The clever design has both round and straight elements that can be purposed to mimic the shape

dcml

10

# Security Check Point



Registration Desk

dcml

10

# Approaching Entertainment Zone



Dance Heads straight ahead

dcml

10

# Baggage Claim





Check your coat and any other carry-on items during your journey.

1st Floor, South Side

dcml

10

# Passport Photos




Choose Beijing, Tokyo or Bombay as your destination.  
Photography by Jan Lundberg

1st Floor, North Side

dcml

10

# Museum Tours



Explore the scenic culture of the Far East. Docent-led tours available until 9:00pm.

2nd Floor, outside Samsung Hall

or appearance of teeth, a collar, or the toes, and nails of the dog’s paw. Each invitation incorporated the letters and branding in a way that was at once subtle and apparent to create a visual texture.

Each year, DCM hopes to provide a holiday party and networking opportunity for its clients that would also convey the company’s role as a leading international venture capital firm. In choosing to strategically theme and design these parties, they are making sure that these goals are not overlooked nor confused. The Gee + Chung Design team consistently came up with original, elegant, and interesting designs that were sure to capture the viewers attention and present their client as a leader in international venture capitalism.





1 |  
EVENT Real Art 20<sup>th</sup> Anniversary  
CLIENT Real Art Design Group, Inc.  
DESIGN Real Art Design Group, Inc.

2 |  
EVENT EarthShift Expo  
CLIENT EarthShift  
DESIGN Campbell Fisher Design



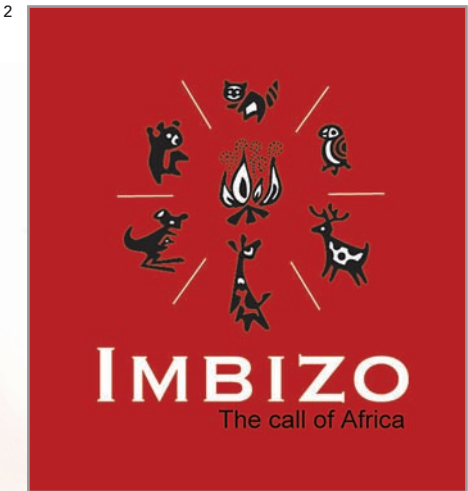
2  
**EARTHSHIFT**





1 | 2 | 3 | 4 |

EVENT Imbizo—The Call of Africa  
CLIENT South African Post Office  
DESIGN Red Rocket Design & Advertising



3



4





## 1 |

EVENT French Bistro 75  
CLIENT Culinary Adventures  
DESIGN Kira Evans Design

## 2 |

EVENT Etnies 20 Years  
CLIENT Etnies  
DESIGN Kira Evans Design







1 |

EVENT NIRI Annual Conference

CLIENT Internal

DESIGN Thomson

2 |

EVENT The Pearl at the Palms Casino

CLIENT The Palms Casino and Resort

DESIGN Kira Evans Design

1 |  
EVENT San Francisco Fashion Week  
CLIENT Erika Gessin  
DESIGN Hesselink Design

2 |  
EVENT The Boroughs Project  
CLIENT Timberland  
DESIGN Kira Evans Design





1

1 |

EVENT NYG Presence  
CLIENT Gouthier Design, Inc.  
DESIGN Gouthier Design, Inc.

2 |

EVENT IJO Unveiling  
CLIENT Independent Jewelers  
Organization  
DESIGN Cinquino & Co.

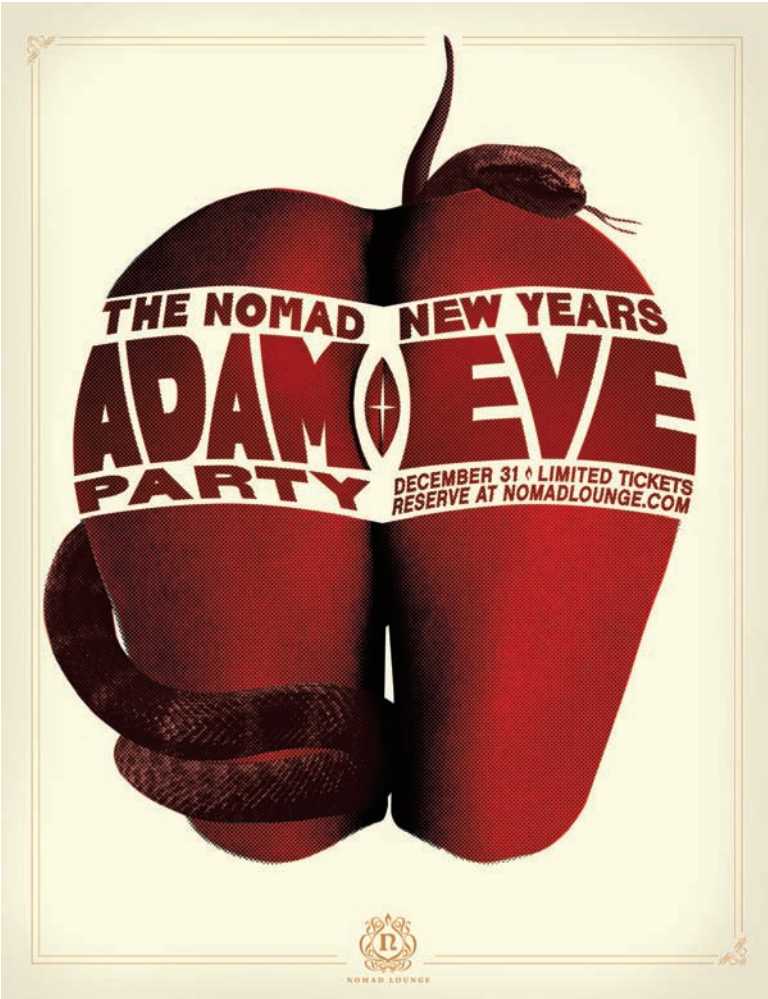


2





1 |  
EVENT Trilix Tailgate  
CLIENT Trilix Marketing Group  
DESIGN Trilix Marketing Group



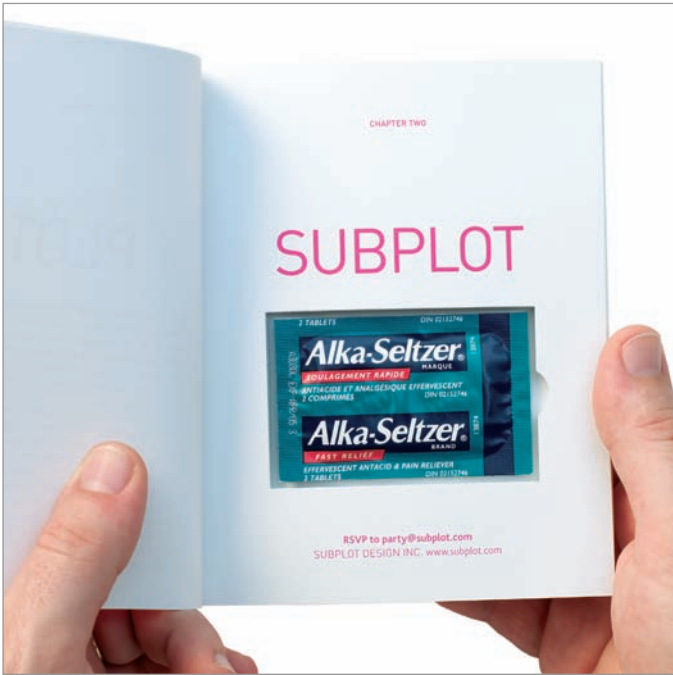
1

- 1 |  
EVENT Nomad New Year's Adam & Eve  
CLIENT Nomad Lounge  
DESIGN Archival
- 2 |  
EVENT Domani Property Launch  
CLIENT Kolter Communities  
DESIGN Gouthier Design: a brand collective

2



1 | 2 | 3 |  
EVENT Subplot Design, Inc. Launch  
CLIENT Subplot Design, Inc.  
DESIGN Subplot Design, Inc.







1 |  
EVENT Buntin Reid Paper Show  
CLIENT Buntin Reid  
DESIGN KOLEGRAM

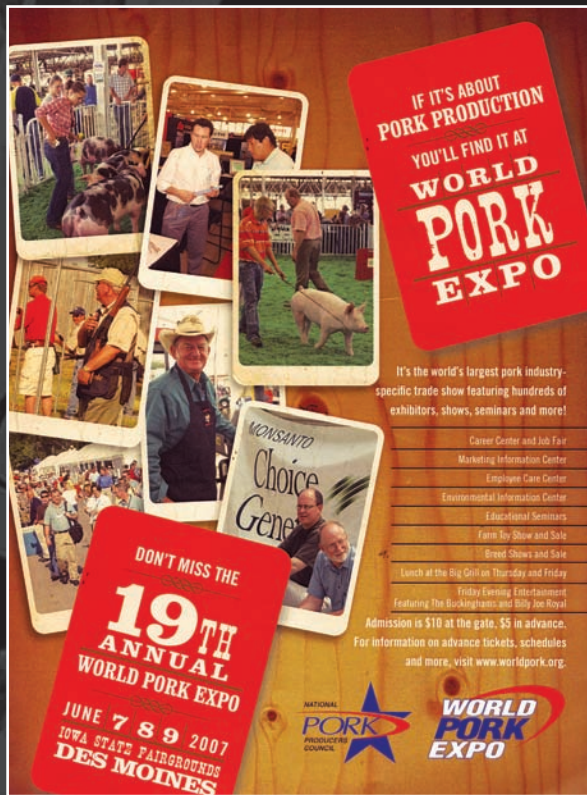
2 |  
EVENT Iron Chef  
CLIENT Orient Express Hotels  
DESIGN THERE





# World Pork Expo

Trilix Marketing Group



The World Pork Expo is an industry trade show and networking event held annually for local, national, and international pork producers.

Produced by the National Pork Producers Council (NPPC), the event provides an opportunity for pork producers to meet with their allied industry clients and counterparts, preview new products, attend educational seminars, and network with others in the pork trade. Now in its 19th year, the event is always held at the Iowa State Fairgrounds in Des Moines. The 2007 expo was attended by 35,000 pork industry professionals (5,000 of whom were international attendees) and featured over 1,000 industry-related exhibits.



Trilix Marketing Group was charged with creating the advertising, promotion, and media relations for the World Pork Expo. They have developed a good working rapport with the NPPC as well as an efficient design and production process. The initial design concepts were developed in just three weeks and executed progressively over the months leading up to the event. With a budget of \$35,000 for both design and production (including postage and signage), funds had to be used wisely.

Trilix produced nearly all of the collateral materials, including 11,000 direct mail pieces, event signage, promotional materials, advertising, and website development, and maintenance. They took on a great





deal of work and responsibility, including strategic planning, design concepts, media planning, on-site media relations, and technical support. They began communicating with exhibitors early in the year, followed by international marketing and then national, regional, and local marketing outlets.

Trilix is faced with the challenge of making World Pork Expo visually come alive each year. For the 2007 event, they wanted to create a look and feel that was familiar and progressive, and appealed to both a business savvy, and rural clientele. They were also asked to incorporate photographs from the previous year's event. Taking all factors and viewpoints into account, Trilix developed a look for the campaign that was familiar, but still stylish and cool; a look they call "flea market chic." They used wood paneling as the backdrop for all of the pieces with other design elements "nailed" onto it. They also drew inspiration from block printing techniques for the type and graphic elements of the design. The combination of these two elements conjured memories of local, public gatherings with



## JUNIOR NATIONAL

### 2007 WORLD PORK EXPO JUNIOR NATIONAL SWINE SHOW

**WEDNESDAY, JUNE 6  
THURSDAY, JUNE 7  
AND FRIDAY, JUNE 8**

**LOCATION:** Swine Barn

One of the top youth shows in the nation, the Junior National Swine Show draws young people from across the country. For more information and schedules, visit the Junior National Swine Association Web Site at: [www.nationalswine.com/jnswa/jnswa.html](http://www.nationalswine.com/jnswa/jnswa.html).

#### SCHEDULE

**WEDNESDAY, JUNE 6**  
7:30 a.m. - No Show - Registration & declaration of market-entry weights  
10 a.m. - All WPK Junior National entries must be on the grounds  
1:30 p.m. - Mandatory exhibitor meeting by show ring  
2 p.m. - Crossbred Barrow Show  
4:30 p.m. - Purebred Barrow Show  
Ring A: Berkshire, Chester White, Poland China, Spotted  
Ring B: Duroc, Hampshire, Landrace, Yorkshire

**THURSDAY, JUNE 7**  
8 a.m. - Showmanship  
Ring A: Junior, followed by Novice  
Ring B: Senior, followed by Intermediate  
1 p.m. - Purebred Gilt Show  
Ring A: Berkshire, Chester White, Poland China, Spotted  
Ring B: Duroc, Hampshire, Landrace, Yorkshire  
(Crossbred Breeding Gilt Show to follow)

**FRIDAY, JUNE 8**  
8 - 9:30 a.m. - Judging Contest Registration by Judging Rings  
10 a.m. - Judging Contest  
12:30 p.m. - Novice Judging Contest  
4 p.m. - Sweepstakes Ceremony

## BREED SHOW AND SALE

### 2007 WORLD PORK EXPO SWINE SHOW AND SALE

**TUESDAY, JUNE 5  
THROUGH SATURDAY, JUNE 9**

**LOCATION:** Swine Barn

National Swine Registry's 2007 World Pork Expo Show and Sale features the nation's top producers showing purebred Berkshires, Chester White, Duroc, Hampshire, Landrace, Poland China, Spotted or Yorkshire hogs. For details, registration information and schedules, visit [www.worldpork.org](http://www.worldpork.org).

**TUESDAY, JUNE 5**  
8 p.m. - Earliest hogs may arrive

**THURSDAY, JUNE 7**  
8 a.m. - All hogs must be on the grounds, check-in and scanning of ears

**FRIDAY, JUNE 8**  
8 a.m. - Ring A  
Hampshire Show, followed by Duroc, Landrace and Yorkshire  
9 a.m. - Ring B  
Chester White Show, followed by Poland, Spotted and Berkshire

**SATURDAY, JUNE 9**  
9 a.m. - Ring A  
Hampshire Show, followed by Duroc, Landrace and Yorkshire  
10 a.m. - Ring B  
Chester White Show, followed by Poland, Spotted and Berkshire

block-printed signs nailed on to public bulletin boards—an image that is certainly familiar to those who grew up in rural areas (as the majority of the attendees did).

The event's brand identity served as the jumping off point for each year's designs including the organization logo, event logo, and tagline. The agency then developed three suggested themes and/or design concepts. These concepts took into account client suggestions as well as any special circumstances, such as the Expo's upcoming 20th anniversary. Also, because the target audience is very narrow, Trilix focused its marketing goals from a consumer-based strategy to one that specifically targeted pork producers and event exhibitors.

Each element of the campaign, though cohesive and integrated, is visually strong enough to stand on its own. However, there were four main elements that had to be consistently applied. First was the "flea market chic" style conveyed with rough, wrinkled, and worn edges on elements within each piece. Second was the muted color palette reminiscent of faded photos. Third, was the layout that gave the impression that the elements within each piece had been haphazardly tossed onto a table. Finally, there was consistency created through the woodblock typographic style. Each of the elements are recognizable whether viewed together or as individual pieces.

## FEED YOUR MIND

### THE 2007 WORLD PORK EXPO EMPLOYEE CARE CENTER

**LOCATION:** Varied Industries Building Meeting Room B

Learn about the ins-and-outs of working with your employees through these informative seminars. Admission to the Employee Care Center is FREE with World Pork Expo admission.

**UNDERWRITING SPONSORS:** National Pork Producers Council and Valdez

#### AGENDA

**THURSDAY, JUNE 7, 2007**  
**SPONSOR: NATIONAL PORK BOARD**

9 a.m. - Managing Cultural Diversity  
Pulse Marine, 2100, Marjory Brook, LLC

9:30 a.m. - Co-Worker to Manager - Making the Transition  
John Wilgus, Wilgus Management, LLC

10 a.m. - Creating a Culture of Safety  
Bob Nelson, Nelson Creative Services

10:30 a.m. - Question and Answer Period  
Sponsored by Valdez

## ID YOUR FARM

### ID ALLEY

**THURSDAY, JUNE 7  
AND FRIDAY, JUNE 8**  
8 a.m. to 5 p.m.

**SATURDAY, JUNE 9**  
8 a.m. - Noon

**LOCATION:** Cattle Barn

ID Alley will feature the latest in identification practices and products to help producers get ahead and stay ahead of the curve in the issues surrounding traceability and food safety.

#### GET A JOB

### 2007 PORK INDUSTRY JOB FAIR & CAREER CENTER

**THURSDAY, JUNE 7  
AND FRIDAY, JUNE 8**  
9 a.m. to 3 p.m.

**LOCATION:** Varied Industries Building, Meeting Room B

**UNDERWRITING SPONSOR: NATIONAL HOG  
FARMER MAGAZINE**

The World Pork Expo Job Fair & Career Center will help employees find quality job opportunities with employers who need good employees.



1 | 2 |

EVENT PACE 2007  
CLIENT PACE, SSPC, and PDCA  
DESIGN Bowhaus Design Groupe







- 1 |  
EVENT W Las Vegas Residences Lounge  
at the Sundance Film Festival  
CLIENT W Las Vegas  
DESIGN Kira Evans Design
- 2 |  
EVENT Tao Las Vegas  
CLIENT Tao Restaurant  
DESIGN Kira Evans Design

1 |  
EVENT 2003 Cape Town, South Africa  
CLIENT American Express Bank  
DESIGN Wing Chan Design, Inc.

2 |  
EVENT Great Achievers 2004 Santa Fe  
CLIENT American Express Bank  
DESIGN Wing Chan Design, Inc.



2



**American Express Bank**  
**Great Achievers 2003**  
Cape Grace Hotel Cape Town, South Africa  
February 18-21, 2004

1 |  
EVENT Blue-Gray Tournament  
CLIENT The Olde Farm  
DESIGN The Bingham Group, Inc.





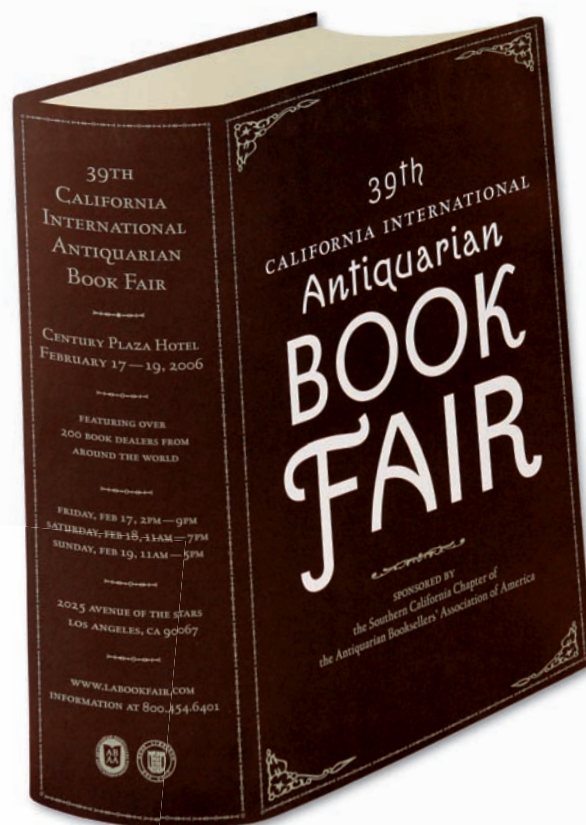
1 |  
EVENT Ritz Carlton Celebration  
of Caribbean Cuisine  
CLIENT The Ritz Carlton Hotels,  
Caribbean & Mexico  
DESIGN Gouthier Design: a brand collective

2 |  
EVENT Kean University Holiday Party  
CLIENT Kean University  
DESIGN The Design Studio at Kean University





1



2



3

1 |

EVENT El Rey Theatre Re-Grand Opening  
 CLIENT Goldenvoice  
 DESIGN Joven Orozco Design

2 |

EVENT Antiquarian Book Fair  
 CLIENT Southern CA Chapter of Antiquarian Booksellers Association of America  
 DESIGN DISTINC

3 |

EVENT Destination Fashion  
 CLIENT MLC Centre—Jones Lang Lasalle  
 DESIGN THERE

- 1 |
- EVENT

ALA (American Library Association)  
Midwinter Meeting 2007
- CLIENT

American Library Association
- DESIGN

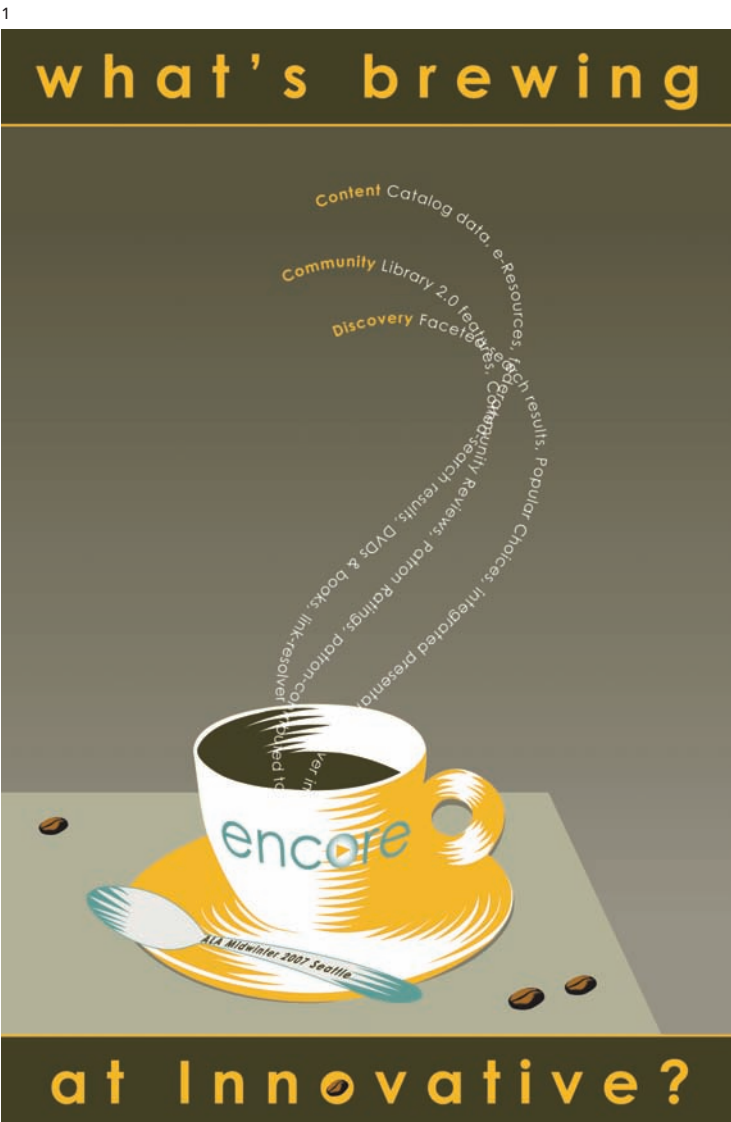
Innovative Interfaces

- 2 |
- EVENT

Readymade Magazine's Winter Ball
- CLIENT

Readymade magazine  
and Volume Design
- DESIGN

The Small Stakes







1

1 |

EVENT Reservoir Capital Annual  
Holiday Party  
CLIENT Reservoir Capital US Open  
DESIGN Synergy Graphix

2 |

EVENT Leadership Team Awards  
CLIENT ERA  
DESIGN Kira Evans Design



2



1 |

EVENT Autumn/Winter 2007  
Collection Preview

CLIENT Bruno Grizzo

DESIGN Matthias Ernstberger Design

1

BRUNO GRIZZO  
CORDIALLY INVITES YOU  
TO VIEW HIS THIRD  
WOMENSWEAR COLLECTION  
AUTUMN/WINTER 2007  
AT W29 SHOWROOM,  
NEW YORK.

BRUNO GRIZZO



1



2



- 1 |  
EVENT Nita B. Creative Open House  
CLIENT Nita B. Creative  
DESIGN Nita B. Creative
- 2 |  
EVENT Reactor Open House  
CLIENT Reactor  
DESIGN Reactor







FUND - RAISERS



Sunday, April  
World Market Center

together

# AFAN AIDS Walk

CDI Studios

**AIDS  
WALK**  
LAS VEGAS  
APRIL 15, 2007

afan  
Aid for the Aids of Nevada

[www.afanlv.org](http://www.afanlv.org)  
702.382.2326

PENN & JELLER  
Living in Vegas that's different

MGM

NORDSTROM







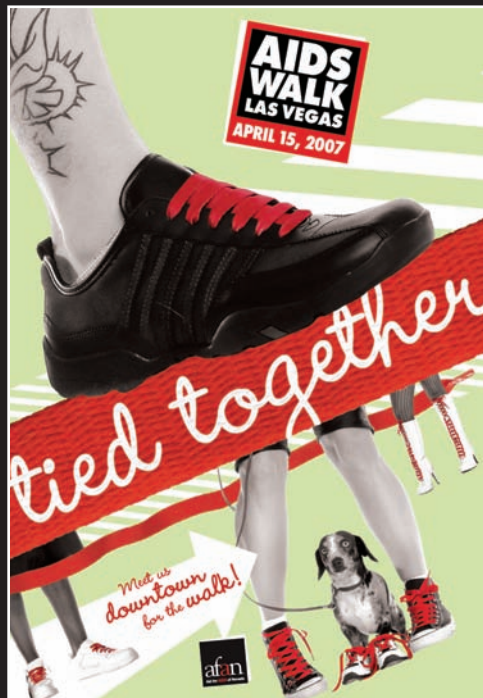
Each year, Aid for AIDS of Nevada (AFAN) organizes its AIDS Walk fund-raiser, a widely supported and successful event in the Las Vegas community.

In 2007, the event was emceed by Penn and Teller, the famed comedian-magicians and Las Vegas regulars, who served as a big draw for potential attendees. The event proved so successful that they far surpassed the \$400,000 fund-raising goal by raising \$520,000.



For the past five years, CDI Studios of Las Vegas has donated its services for the AFAN AIDS Walk fund-raisers, creating the concept, design, and producing all promotional materials. This included: registration and donation cards, brochures, postcards, print advertising campaigns, posters, signage, merchandise, and even a television ad. The design team wanted to create a fun and welcoming environment that would embrace and reach a diverse group of participants. They were able to accomplish this by creating yearly themes with a singular message of "collectivity."

Using the slogans, "Everyone Walks" and "Tied Together" and associated imagery, CDI tried to communicate the idea that this



disease affects everyone and that the only way to combat it is to fight it collectively. Beginning with the 2004 walk, they used a pedestrian crosswalk "walking man" icon, which served as a way of connecting people through familiar imagery while reinforcing the message. Furthermore, by often showing the "walking man" on a backdrop of the Las Vegas strip, the imagery is grounded within the community, driving home the idea that this disease affects Las Vegas, too.

This "walking man" evolved over a five-year period, but feeling that it had run its course, in 2007, a new design focused on a new image of a series of people shown from the calf down wearing a variety of shoes tied with red laces, mimicking the red AIDS awareness ribbons. The campaign features a wide array of shoe types—everything from stiletto boots, to running shoes, to roller skates, and combat boots—symbolizing the diversity of people affected by HIV and AIDS and powerfully combined with the "Tied Together" slogan. Red shoelaces were also offered as a giveaway with the hope of creating a consistently recognizable symbol in the same vein as the rubber bracelets used by many nonprofit campaigns.







**Sunday, April 15**  
**World Market Center**

**AIDS WALK LAS VEGAS**  
**APRIL 15, 2007**

*tied together*

**afan**  
Aid for AIDS of Nevada  
[www.afanlv.org](http://www.afanlv.org)  
702.382.2326

**SPONSORS:**  
PENN & SELLER  
NORDSTROM  
MCM MIRAGE  
FINDLAY VOLKSWAGEN  
STUDIOS  
MIX 94.1  
Southwest Printers  
FOCUS  
UNION BANK  
Coke  
WILLIAMS-SOFT  
Q VEGAS  
ZOX

AIDS Walk Las Vegas is supported by:

CDI was given relative freedom in the design direction for these campaigns, allowing them the ability to fully explore themes and concepts. For the 2007 walk they created a cohesive campaign of materials by using consistent imagery, and colors that were inspired by the vintage Pee-Chee folders and the pop art movement. They also tried to give the images a cut and paste aesthetic in order to create a modern, urban feel. The largest challenge they faced was in creating the dynamic registration forms that included the red shoelaces, as these required a great deal of manual assembly. With the help of AFAN volunteers, they were able to put together nearly 15,000 units. This eye-catching element coupled with meaningful imagery created a dynamic evolution of the AFAN Aids Walk brand.





## 1 |

EVENT Rumble to the River  
CLIENT THF  
DESIGN TOKY Branding + Design

## 2 |

EVENT 14<sup>th</sup> Annual Printmakers Ball  
CLIENT Anchor Graphics  
DESIGN Firebelly Design

## 3 |

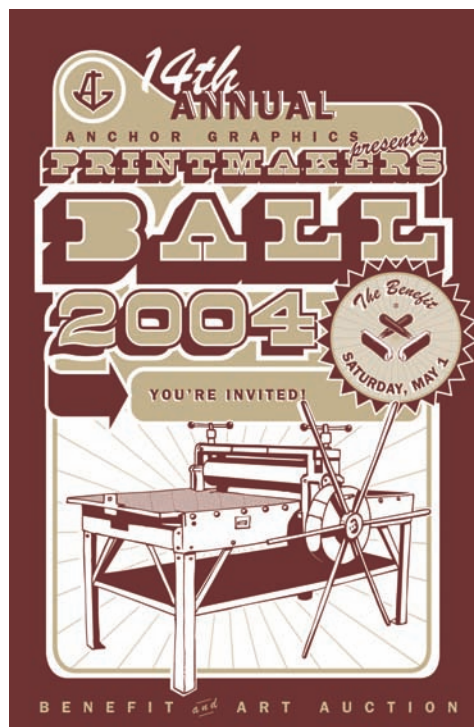
EVENT	Death Cab for Cutie: A Hurricane Katrina Benefit Concert
CLIENT	Death Cab for Cutie
DESIGN	The Small Stakes

## 4 |

EVENT Battle of the Bands  
CLIENT Portland Advertising Federation  
DESIGN Dotzero Design

5 | 6 | 7 |

EVENT	The Bird Carnival
CLIENT	The Bird Carnival
DESIGN	The Compound Design





5

**THE**  
**BIRD CARNIVAL**

*Art! Bands!*



5:30 PM  
'til  
2:00 AM

**BUY ART! LISTEN TO MUSIC! HELP THE BIRDS!**

**LOGAN SQUARE AUDITORIUM**

**CHICAGO, IL.**

[WWW.BIRDCARNIVAL.COM](http://WWW.BIRDCARNIVAL.COM)  
[WWW.MYSPACE.COM/BIRDCARNIVAL](http://WWW.MYSPACE.COM/BIRDCARNIVAL)

**AUG. 3**

AN ART & MUSIC SHOW AND SALE WITH OVER 30 ARTISTS AND MUSICIANS FROM ACROSS THE COUNTRY!! A portion of all proceeds helps protect birds and their habitats. Please visit [www.birdcarnival.com](http://www.birdcarnival.com) for additional information.

Design - [www.compounddesign.com](http://www.compounddesign.com)

6

**THE**  
**BIRD CARNIVAL**

*Art! Bands!*



5:30 PM  
'til  
2:00 AM

**BUY ART! LISTEN TO MUSIC! HELP THE BIRDS!**

**LOGAN SQUARE AUDITORIUM**

**CHICAGO, IL.**

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[WWW.MYSPACE.COM/BIRDCARNIVAL](http://WWW.MYSPACE.COM/BIRDCARNIVAL)

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7

**THE**  
**BIRD CARNIVAL**

*Art! Bands!*



5:30 PM  
'til  
2:00 AM

**BUY ART! LISTEN TO MUSIC! HELP THE BIRDS!**

**LOGAN SQUARE AUDITORIUM**

**CHICAGO, IL.**

[WWW.BIRDCARNIVAL.COM](http://WWW.BIRDCARNIVAL.COM)  
[WWW.MYSPACE.COM/BIRDCARNIVAL](http://WWW.MYSPACE.COM/BIRDCARNIVAL)

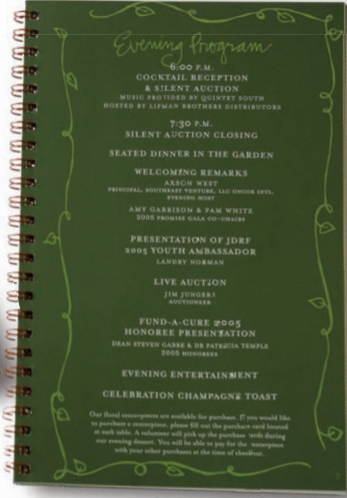
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1 | 2 | 3 |

EVENT JDRF Promise  
CLIENT Juvenile Diabetes  
Research Foundation  
DESIGN Juicebox Designs





- 1 |  
EVENT Opera Theatre Annual Gala  
CLIENT Opera Theatre of Saint Louis  
DESIGN TOKY Branding + Design
- 2 |  
EVENT A Tasteful Affair 19  
CLIENT Food Outreach  
DESIGN TOKY Branding + Design



- 1 |

EVENT

A Tasteful Affair 16

CLIENT

Food Outreach

DESIGN

TOKY Branding + Design
- 2 |

EVENT

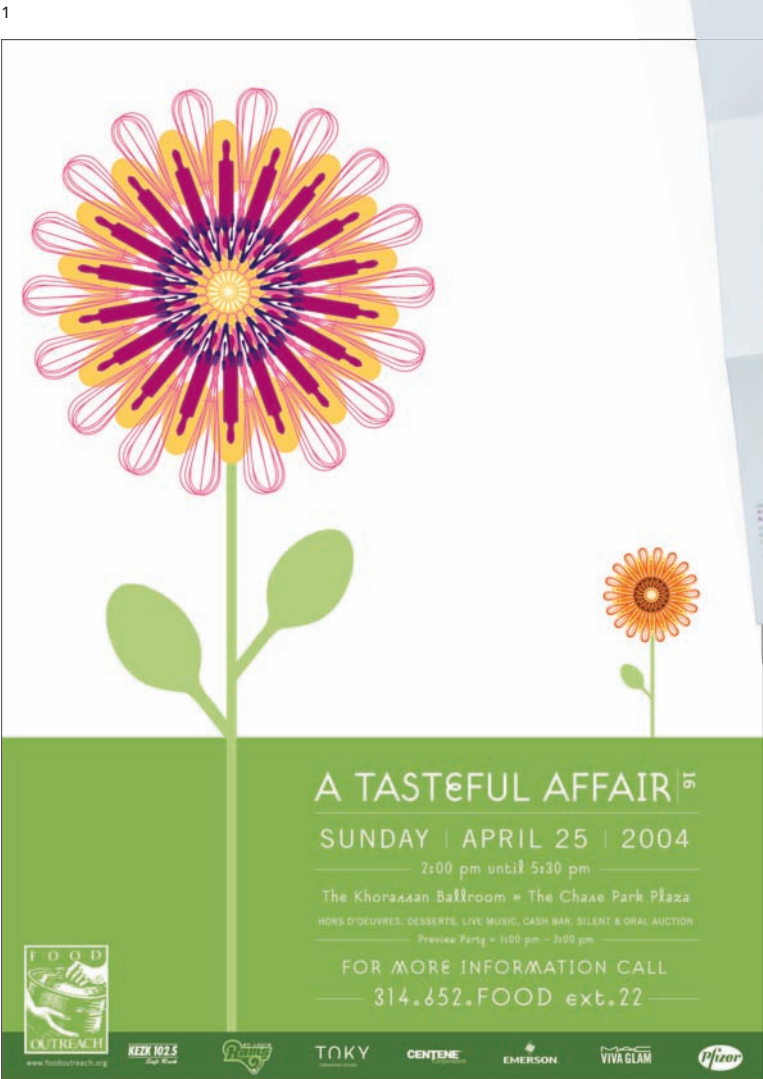
Opera Theatre Annual Wine Tasting & Auction 2006

CLIENT

Opera Theatre of Saint Louis

DESIGN

TOKY Branding + Design



- 1 |
- EVENT

Wine & 65 Roses  
2003 Gala Event
- CLIENT

Cystic Fibrosis Foundation
- DESIGN

Campbell Fisher Design
- 2 |
- EVENT

Opera Theatre Annual Wine  
Tasting & Auction
- CLIENT

Opera Theatre of Saint Louis
- DESIGN

TOKY Branding + Design

1



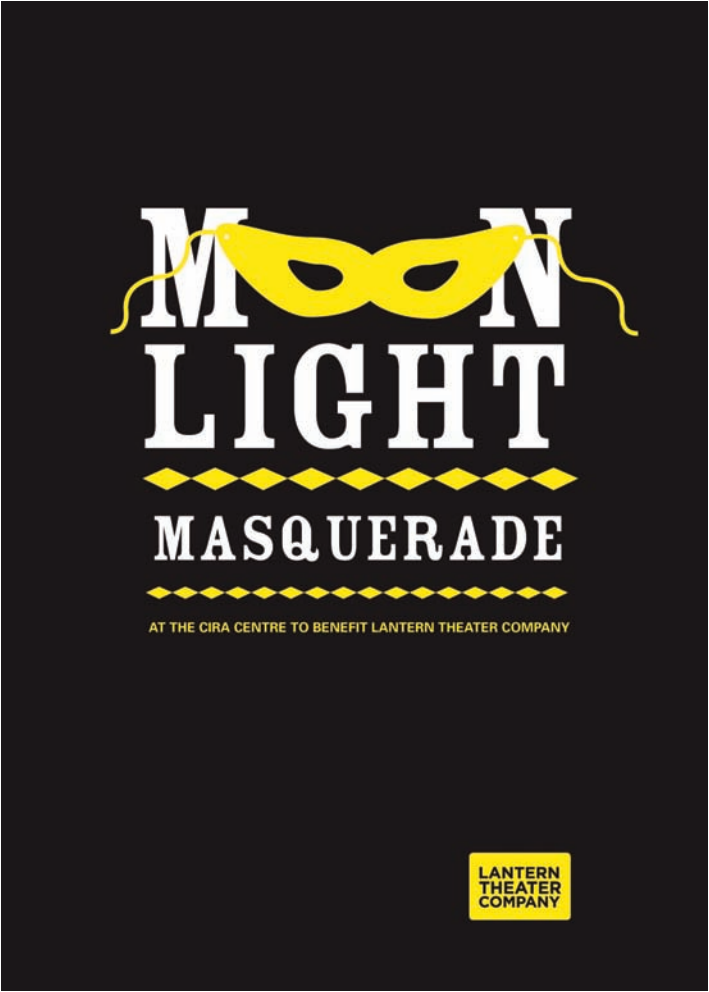
2



1 |  
EVENT Moonlight Masquerade Benefit  
CLIENT Lantern Theatre Company  
DESIGN gdloft

2 |  
EVENT Evening on the Bayou  
CLIENT Royal Caribbean & Communities in School  
DESIGN Greteman Group

1



2





1



2



3



1 |

EVENT Pajama Run  
CLIENT Community Action Team,  
Long Beach, CA  
DESIGN Marc Posch Design, Inc.

2 |

EVENT Long Beach Grunion Run  
CLIENT Community Action Team,  
Long Beach, CA  
DESIGN Marc Posch Design, Inc.

3 |

EVENT Haute Dog Easter Parade  
CLIENT Community Action Team,  
Long Beach, CA  
DESIGN Marc Posch Design, Inc.



# Avon Walk for Breast Cancer

Endless Possibilities Productions, Inc.







such a short time frame for approvals and execution, the design team faced a significant challenge, especially when considering the vast size of the campaign. It included a four-part national ad campaign, counter displays, brochures, posters, postcards, direct mail, handbooks, T-shirts, invitations, forms, event signage, a website, and email blasts.



The look of the campaign was created by pairing a warm color palette with striking photography. The color pink, used throughout campaign materials, was coupled with a warm green meant to convey heart and healing. Photos by celebrity photographer Isabel Snyder captured both the vulnerability and spirit of the participants. She shot the participants on a well-lit, plain background in order to capture their true essence and glorify them and their contribution. For the second year, the photos were taken during the walk, as she literally pulled walkers off the path into the photography tent, capturing the walkers at their most vulnerable and determined.

**Great Commitment: Training and Fundraising**

**Great Cause**

**Great Need: The Breast Cancer Epidemic**

**Great Bond**

**Great Spirit**

**Great Charity: The Avon Foundation**

**When the last time**

**Great Weekend**

**Great Joy**

**Great Outlook**

**HOPE. TOGETHERNESS. CELEBRATION. TRIBUTE. BEAUTY. AND A BLISTER OR TWO.**

**THE AVON WALK**


**ONE WEEKEND.**

**THERE ARE 52 WEEKS IN THE YEAR, BUT THERE'S ONLY ONE WEEKEND!**

**AVONWALK.ORG**

**1-888-410-WALK**





# WELCOME TO THE AVON WALK FOR BREAST CANCER

Find out how breast foundation has been helping women since 1982

[HOME](#)
[THE CAUSE](#)
[EVENT INFORMATION](#)
[TRIBUTES](#)
[EVENT NEWS](#)
[NEWSROOM](#)
[SIGN-IN](#)

**Breast Health Resource Guide**

Click Here

Wellness and Training Tips From Our National Sponsors:

**RYKA**  
See RYKA's event photo

**health**

Official Water:

**PIJIT WATER**

Official Airline:

**UNITED**

877-WALK-AVON

**REGISTER**

SUPPORT A WALKER/ CREW MEMBER

REQUEST INFO

TELL A FRIEND

MY AVON WALK SIGN IN

**DONATE**

AVON WALK STORE


When was the last time you had a really great weekend?


<b>WASHINGTON, DC</b> MAY 1-2 <b>BOSTON</b> MAY 15-16 <b>CHICAGO</b> JUNE 5-6	<b>SAN FRANCISCO</b> JULY 10-11 <b>LOS ANGELES</b> SEP 11-12 <b>NEW YORK</b> OCT 2-3
--	---

**Great Video!**

[See our latest TV Commercial.](#)

[Welcome to our newest National Sponsor](#)

 **NOVARTIS**



The campaign was feminine, and dynamic, and sent a message that was full of optimism and humor. Its slogan began with the single word "great" used in conjunction with other terms to create messages that were often funny, encouraging, or celebratory. On many T-shirts, the slogan started with "great breasts" followed by one of a series of subheads such as, "saved by a mammogram," "I'm walking to save them," and "with great breasts comes great responsibility." Shirts designed for men read, "I'm a Breast Man walking for the cause." Over the next year, the campaign grew and shirts were designed with more hopeful messages, including "great courage," "great bond," "great hope," and "great weekend."

**ARE YOU  
READY FOR A  
REALLY  
GREAT...**

# ...WEEK END?

## The Avon Walk Weekend

is more than a walk for breast cancer. It's a breath of fresh air, a relief from the everyday, a release from the humdrum. It's your chance to dive headlong into what could be the most meaningful and rewarding weekend of your life.

Think of it. In a single triumphant span stretching from Saturday at dawn until Sunday afternoon, a few thousand spirited women and men in walking shoes and colorful hats will make a brash, beautiful statement the whole world will hear: "Breast Cancer is not the boss of us!"

It's a turning point in so many ways. Survivors proclaim their independence from the disease by marching strong, hand-in-hand. Loved ones participate to salute friends and relatives, and often walk beside them, giving back to the breast cancer community. Men and women who—as of yet—have no direct connection to breast cancer connect themselves by joining up with people who do.

We encourage you to get on the road today to a breast cancer-free tomorrow.

**Register now and the experience begins!**  
Call 1-866-668-WALK or visit [AVONWALK.ORG](http://AVONWALK.ORG)

REGISTER OR DONATE TODAY! 1-866-668-WALK AVONWALK.ORG





When viewed together, the 2004 and 2005 Avon Walk for Breast Cancer campaigns show a great deal of depth, courage, and growth. Starting in 2004 with a great concept, EPOS took a strong and comedic approach, eventually allowing it to develop into an equally strong, but more reverential and celebratory, message. With this message and an aesthetic that is at once bold, and feminine, vulnerable, and strong, EPOS created a vast array of materials that aptly represent the millions of women and men in this country affected by breast cancer and the organization dedicated to helping combat it.









1 |  
EVENT A Night of Celebration  
CLIENT Austin Health  
DESIGN Fragile Design

2 |  
EVENT Change Is in the Air  
CLIENT Leeway Foundation  
DESIGN Firebelly Design

3 |  
EVENT Bridle Bash  
CLIENT The Healing of Horses of HWS Therapy  
DESIGN Greteman Group







1 |  
EVENT A Feast of Music 2005  
CLIENT New England Conservatory  
DESIGN Silverscape



2 |  
EVENT Global Philanthropy Forum  
CLIENT Global Philanthropy Forum  
DESIGN Imagine That Design Studio



1 |  
EVENT 2006 Fairmont Hotels & Resorts Grand Chefs Gala  
CLIENT Cystic Fibrosis Foundation  
DESIGN Pagliuco Design Company

2 |  
EVENT 2005 Red Hot Gala  
CLIENT Chicago Real Estate Gala Committee  
DESIGN Pagliuco Design Company

3 |  
EVENT 2006 Red Hot Gala  
CLIENT Chicago Real Estate Gala Committee  
DESIGN Pagliuco Design Company



3



## 1 |

EVENT 16<sup>th</sup> Annual Harvest Celebration Ball

CLIENT City of Hope

DESIGN Kendall Ross

## 2 |

EVENT First Night 2004

CLIENT      Grand Center

DESIGN TOKY Branding + Design

## 3 |

EVENT First Night 2005

CLIENT      Grand Center

DESIGN TOKY Branding + Design



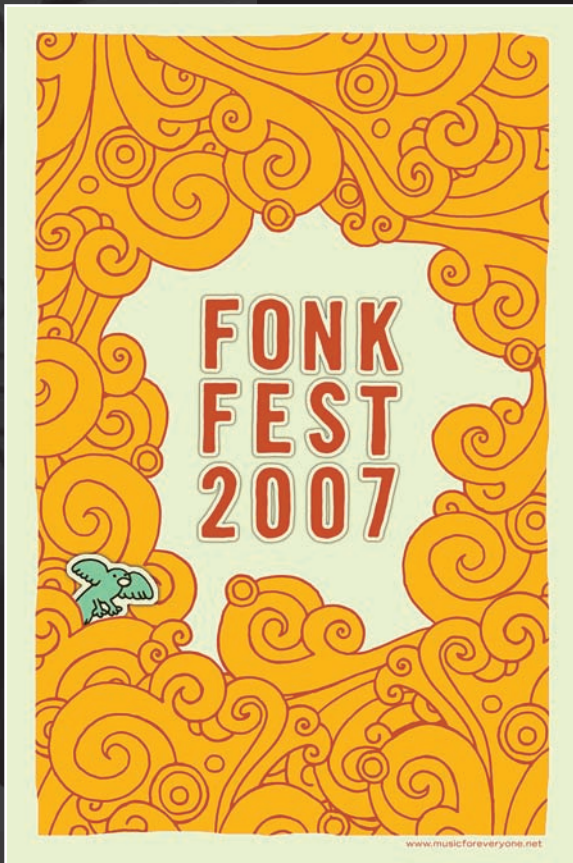




A circular badge with a dark background. It features a stylized, light-colored illustration of a person in a dynamic, dancing pose. The text "FONK FEST 2007" is printed in a bold, sans-serif font across the middle of the badge.

# Fonk Fest

Go Welsh



**This event is all about the Fonk, a term used by John Gerdy, the president of Music for Everyone, who is known to describe things as being “so funky, it’s FONKY.”**

When his organization set out to hold a fund-raiser to benefit music education, the path was clear. The festival design was going to have to be fun, creative, musical, and, of course, funky. Go Welsh, a Lancaster County, Pennsylvania, design firm, donated its time and creative skills to make this fund-raising event live up to its fullest and fonkiest potential.



Gerdy started the Music for Everyone (MFE) organization to help restore music education in the Lancaster, Pennsylvania, area following funding cuts, with the belief that a good music education program would help to create “strong schools and vibrant communities.” Since 2006, MFE has raised funds and awareness for this cause and has been able to provide several schools with instruments and money for continued music education. Its largest fund-raising effort to date was a two-day music festival held on a private farm in Conestoga, Pennsylvania, where several hundred attendees camped, ate, shared music and stories, and watched nearly fifteen different bands donate their performances. The wildly successful event exceeded all expectations, raising over \$33,000.





Key to the success of the event was the support and design work provided by the Go Welsh team. By tapping in to what it really means to be “fonky,” Go Welsh was able to create a campaign that was at once fun, whimsical, and exciting. They developed a color palette that was bright and energetic, but still comfortable and welcoming. They created illustrations that gave the feeling of paper cutouts, creating a handmade feel to the design work and mirroring the grassroots nature of the event itself. The illustrations developed into a representation of what one might expect to find at the festival itself: a funky musician, dancing partygoers (adult and child), a musical bird, and a “skonk” (the Fonk Fest interpretation of a skunk). Stark line drawings stood out against solid fields of color, or against solid color with a series of swirls and/or clouds.

The Fonk Fest design components included: invitations, email blasts, posters, wristbands, hats, T-shirts, price lists, event schedules, buttons, stationery, signage, and character cutouts. The design needed to be applied to all these components and had to engage and excite the audience while making them feel part of something special. In other words, the design had to be personal and approachable.

After exploring the possibility of taking a photographic approach, it was decided that illustrations would better capture the mood than would the photos of hippies that they continually encountered. But this came with its own set of challenges because the printing budgets were low and illustrations required a great deal of handcrafted work. The Go Welsh team spent a great deal of time and effort constructing



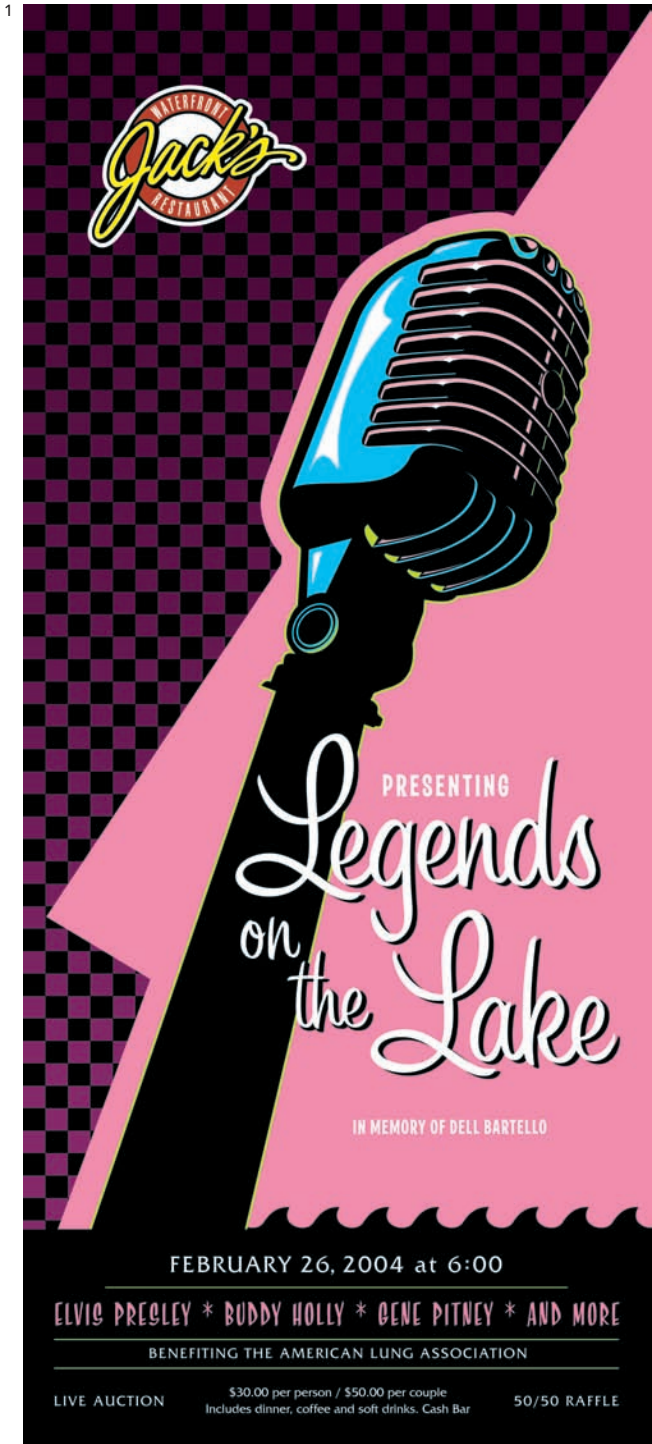


and painting a 3D sign of the event logo, which became a focal point for the event and tied the various pieces together. They also made large cutouts of the entire family of Fonk characters, placing them in the event space. A true testament to the success of the design came when people were spotted taking photographs with the Fonk family cutouts.

Aside from having donated their design efforts, Go Welsh also volunteered to staff Fonk Fest. Their whimsical designs set the tone for the event and created an enjoyable, lighthearted atmosphere, which contributed to the overall success of the event.









3

**Dine Out**  
**HELP OUT**  
**2007**

DINE AT ONE OF THESE  
FINE RESTAURANTS AND  
A PORTION OF YOUR  
BILL WILL BE DONATED TO  
**AIDS Rochester**

Wednesday	March	21	2007
<b>CANANDAIGUA</b>			
		Blue Dahlia (B,L,D)	394-5260
		El Rincon (D)	394-3580
		*Lumberyard Grille (D)	393-5550
		Pickering Pub (L,D)	396-9060
<b>CORNING</b>			
		Fat Cats (D)	607-937-3313
<b>GENESEE</b>			
		The Clubhouse Restaurant (D)	343-3750
<b>STAFFORD</b>			
		Red Osier (D)	343-6972
<b>ROCHESTER</b>			
		Basta Pasta (D)	442-4599
		The Café at Petrillo's (B,L,D)	232-9050
		Edibles (D)	271-4910
		Equal=Grounds (B,L,D)	242-7840
		Jeremiah's Tavern (L,D)	461-1313
		*Martini Grille (D)	244-6526
		*Nasty D's (D)	256-1000
		Nathaniel's Pub (L,D)	232-8470
		Nathan's Old Fashion Soups (L,D)	461-3016
		Papa John's Pizza(L,D)	All Locations
		*Remington's (D)	482-4434
		Rooney's (D)	442-0444
		Sienna Grill and Bar (D)	546-4070
		The Meliora Restaurant (L)	275-0851
		*Triphammer Grill (L)	262-2700
<b>WEBSTER</b>			
		Union Hill Country Grill (D)	265-4443
		Rhino's Pizzeria (D)	872-3150
<b>Also Participating</b>			
		Wine Sense, Wine, Spirits and Cheese	271-0590

B = Breakfast L = Lunch D = Dinner  
\*Indicates donating the greatest percentage

**THANK YOU**

**ALL YOU HAVE TO DONATE IS YOUR APPETITE!**  
**RESERVATIONS RECOMMENDED**

For more info: 585-442-2220 • [www.AIDS Rochester.org](http://www.AIDS Rochester.org)

**Sponsors:**  
TIME WARNER CABLE, Democrat & Chronicle, Constellation, News, Excellus, Wegmans

1 |

EVENT Legends on the Lake  
CLIENT American Lung Association  
DESIGN Seesponge

2 |

EVENT Art Aid 12 TV Trash  
CLIENT Positive Directions  
DESIGN Greteman Group

3 |

EVENT Dine Out, Help Out  
CLIENT AIDS Rochester  
DESIGN POP23



1 |  
EVENT Cattle Baron's Ball  
CLIENT J. Walter Thompson/ACS  
DESIGN RED Studios



1 |  
EVENT 2006 Le Masquerade Gala  
CLIENT Phoenix Symphony  
DESIGN Bohnsack Design

2 |  
EVENT Wee Dream Ball  
CLIENT Rafanelli Events  
DESIGN Fresh Oil

3 |  
EVENT Jubilee Concert  
CLIENT The Norwalk Emergency Shelter  
DESIGN Tom Fowler, Inc.

4 |  
EVENT IslandWood Dinner in the Woods  
CLIENT IslandWood  
DESIGN View Design Company

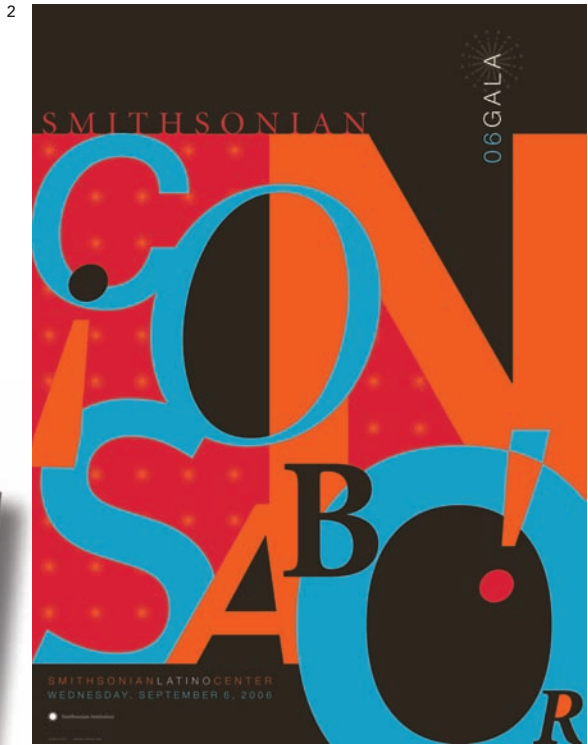
5 |  
EVENT Race for the Cure 2007  
CLIENT Joven Orozco Design  
DESIGN Joven Orozco

6 |  
EVENT Heart Ball Detroit  
CLIENT Rafanelli Events  
DESIGN Fresh Oil

7 |  
EVENT Builders Ball  
CLIENT Habitat for Humanity  
DESIGN DISTINC







4



6



5



7



1 | 2 | 3 |

EVENT Smithsonian Latino Center 2006 Gala  
CLIENT Smithsonian Latino Center  
DESIGN Grafik Marketing Communication

4 | 5 | 6 | 7 |

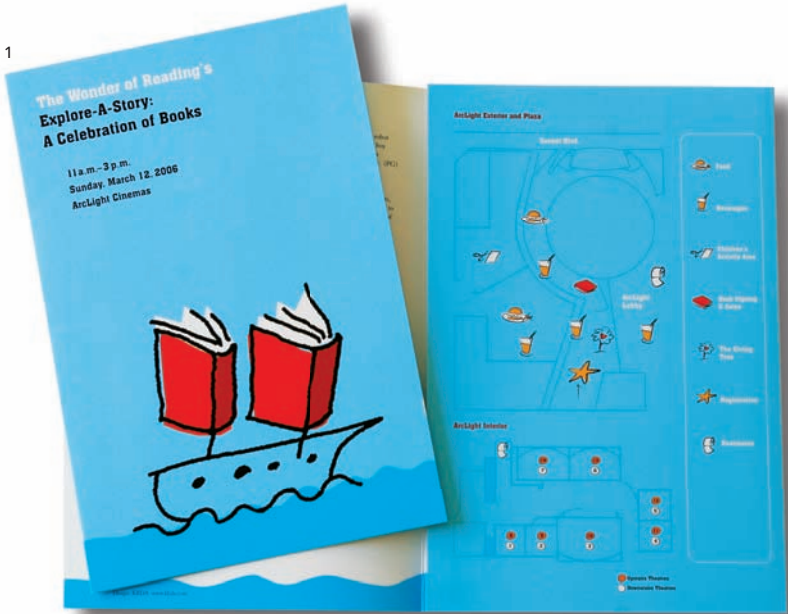
EVENT Social Entrepreneurship Conference in India  
CLIENT UnLtd UK  
DESIGN UMS Design Studio

1 |  
EVENT Painted Pony Ball  
CLIENT St. Francis Children's Hospital  
DESIGN Walsh Associates

2 |  
EVENT 2002 Imagine Awards Gala  
CLIENT Inner-City Arts  
DESIGN DISTINC

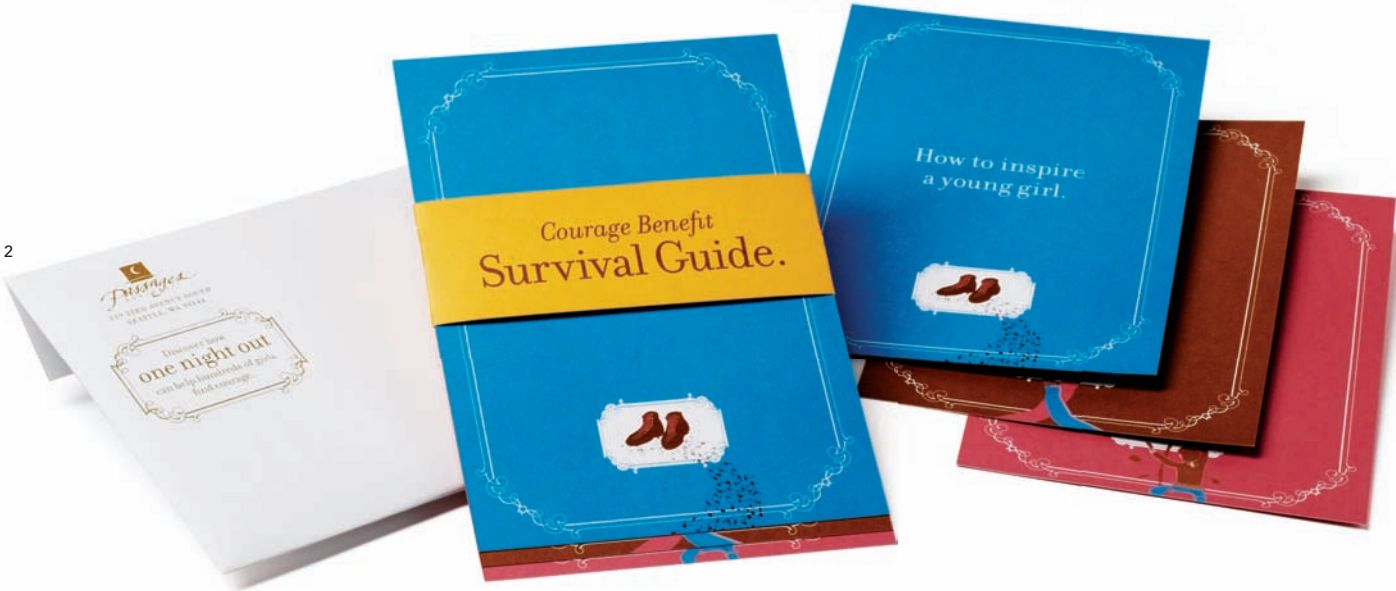






1 |  
EVENT Wonder of Reading's  
Explore-A-Story  
CLIENT Wonder of Reading  
DESIGN KBDA

2 |  
EVENT Passages Northwest  
Courage Benefit  
CLIENT Passages Northwest  
DESIGN Golden Lasso



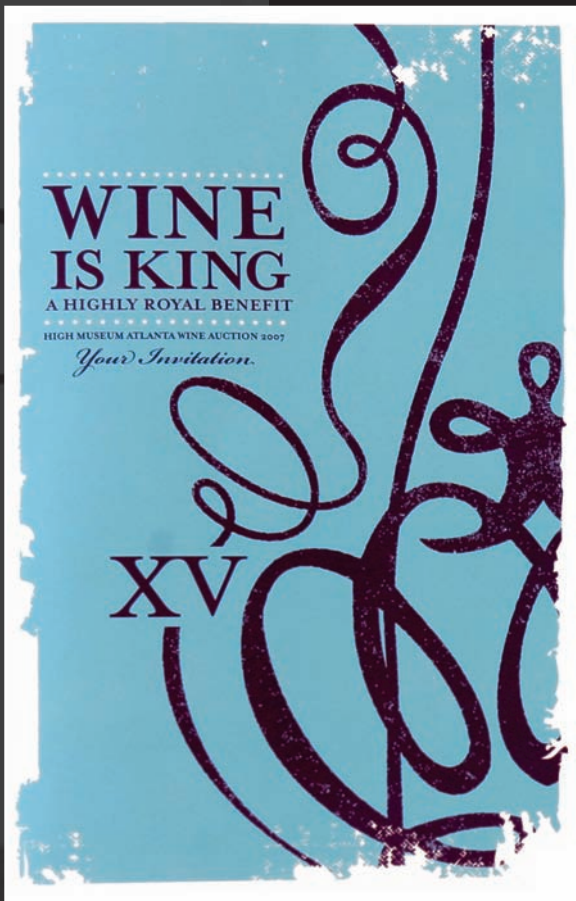


# **The High Museum Atlanta** **Wine Auction**

The Jones Group



## The High Museum of Art in Atlanta, Georgia, is the leading art museum in the southeastern United States.



Since 1993, the museum has held the High Museum Atlanta Wine Auction (HMAWA) to support museum acquisitions, exhibitions, and educational programming. This wine auction ranks as one of the top five charity wine auctions in the country, attracting some of the most prominent winemakers from the U.S. and abroad. The event also hosts international wine experts and special guests from California's Napa Valley. Ensuring its success, 100 vintners donated 200 auction lots, which, over the last fourteen years, have amounted to over \$10 million dollars, \$1.8 million of which was raised in 2007 alone.

In 2005, The Jones Group of Atlanta, Georgia, was brought in to brand the event with a unique visual look and personality. The scope of the project included invitations, posters, a website, brochures, gala program, catalog, lot numbers, auction displays, bidding paddles, and nametags. They also created a number of promotional materials including hats, tote bags, aprons, T-shirts, and etched wine glasses. In developing the design to be applied to all of these materials, they had to take into account the very select group of people that they were trying to reach. In this case, they were trying to entice both





international wineries and those on the West Coast to donate their prized vintages for the fund-raising auction. They also had to appeal to local wine lovers who would attend the event and bid on the donated items.

The Jones Group developed a brand identity that would appeal to their target audience, could be carried through the production of various materials, and captured the spirit of the High Museum and the event itself. They branded everything from the invitations, and websites, to wine glasses, and the actual dance floor. The challenge was individualizing each piece while still ensuring that it felt like part of the larger brand identity of the event. The final design contained elements that could be extracted to stand alone while still maintaining a recognizable connection to the whole.



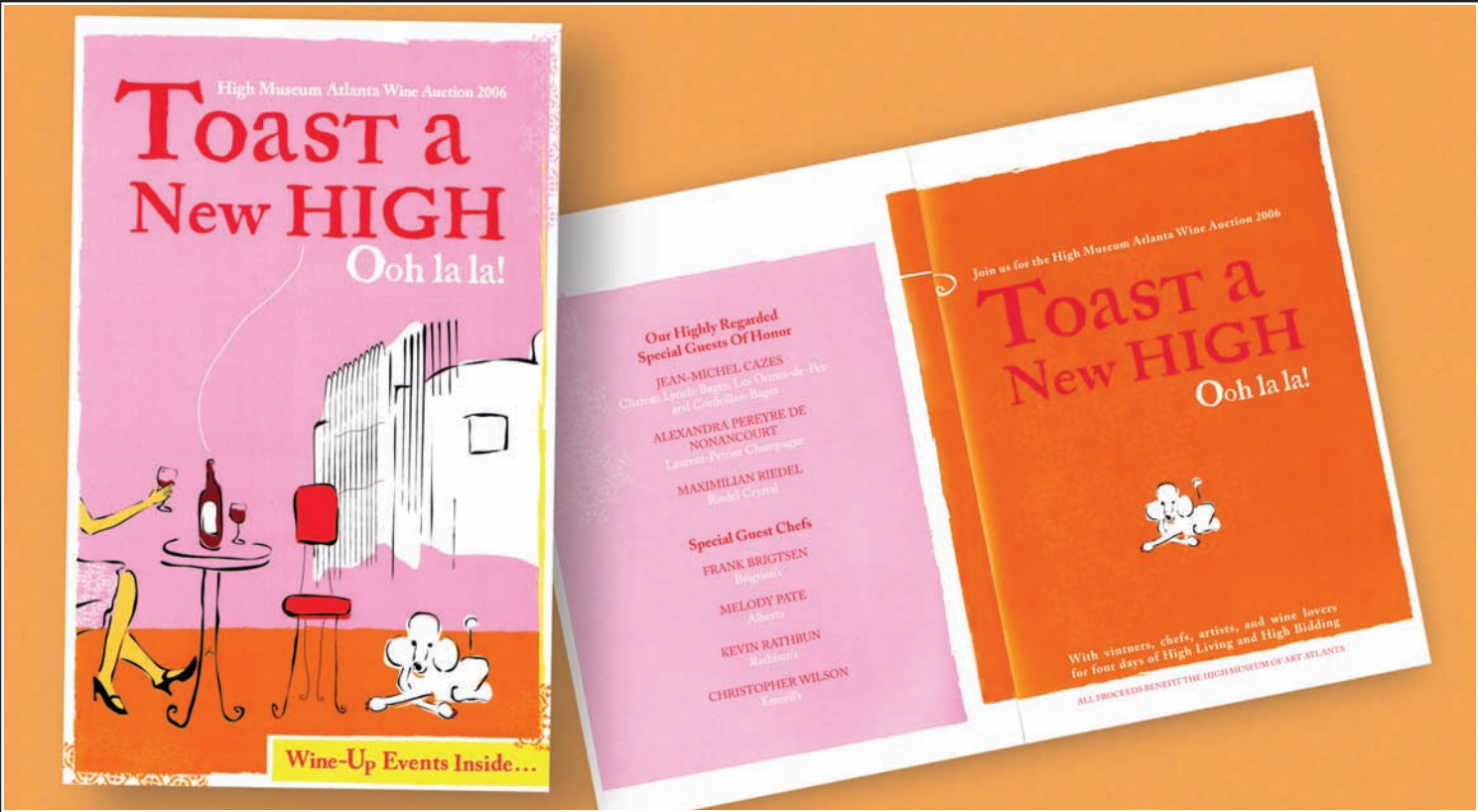
Each year, the High Museum Wine Auction organizing committee and cochairs developed a new theme for the event. The theme was often determined by a museum expansion, an important exhibit, or a milestone anniversary for the museum or the event. 2007 marked a special year for the HMAWA; it was not only the fifteenth anniversary of the event, but was the year that the museum partnered with the Louvre in Paris on a special exhibition from Louis XV's personal collection titled, "Kings as Collectors." Thus was born the theme, "Wine Is King," which embodied the longevity of the wine auction and the royal nature of this special exhibit. The design included regal imagery including a throne, crown, and "XV" mark, as well as a wine bottle and a series of ribbonlike flourishes that added a bit of flare





and elegant sophistication. Each of these elements was presented in the royal colors of purple and blue to accentuate the majestic connection. The design was carried through to the event space with purple lighting and accents, and the imagery of the bottle, crown, and flourishes displayed everywhere from the stage floor to projections on the tent walls.

The success of the High Museum Atlanta Wine Auction was its ability to bring together exquisite wines, chefs, and vintners with an affluent body of museum supporters and wine connoisseurs. The Jones Group's design gave this event a sophisticated look while maintaining a fun, classy atmosphere.









## 1 |

EVENT	Concert of Compassion
CLIENT	St. Luke's United Methodist Church
DESIGN	Funnel

## 2 |

EVENT	LA Open
CLIENT	Community Action Team, Long Beach, CA
DESIGN	Marc Posch Design, Inc.

## 1



## 2



1



1 |  
EVENT Arts Desire 05  
CLIENT Contemporary Art  
Museum St. Louis  
DESIGN TOKY Branding + Design







1 |  
EVENT Brent Bolthouse's Birthday  
CLIENT Smashbox  
DESIGN Kira Evans Design

2 |  
EVENT ARTS DESIRE The Art and Wine Auction  
CLIENT The Contemporary Art Museum St. Louis  
DESIGN TOKY Branding + Design



1 |  
EVENT An Evening in Paris  
CLIENT Koret Family House  
DESIGN Jenny Duarte Graphic Design

2 | 3 |  
EVENT The Bang on a Can Benefit Party  
CLIENT Bang on a Can  
DESIGN Another Limited Rebellion

4 |  
EVENT Magical Moments  
CLIENT The Heinzerling Foundation  
DESIGN Element







1



2



- 1 |  
EVENT Debut Fashion Gala  
CLIENT Fashion Institute of Design & Merchandising  
DESIGN FIDM Publications
- 2 |  
EVENT Beaumont 50<sup>th</sup> Anniversary Gala  
CLIENT The Beaumont Foundation  
DESIGN Spark! Communication, Inc.



# The Modern Ball

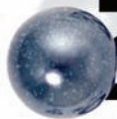
Elixir Design

# THE MODERN BALL



**In 2005, the San Francisco Museum of Modern Art (SFMOMA) inaugurated the Modern Ball, a biennial fund-raiser held to raise money for the museum's exhibitions and education programs.**

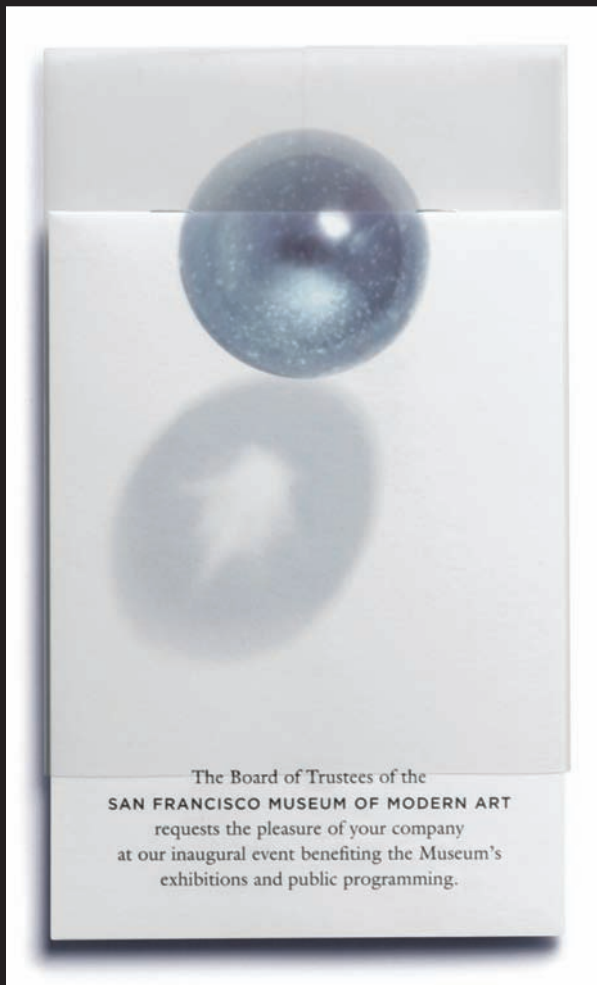
# THE MODERN BALL



Since the museum's inception in 1995, this event has been its largest fund-raiser. Famed event designer Stanlee Gatti designed this "chic, creative and glamorously social evening." The benefit included a formal dinner for corporate sponsors and large contributors, a lounge-style party for a younger crowd, and the Post-Modern Ball, a late-night after party. Because the ultimate goal of the event was to raise funds for the museum, the event mirrored the museum's personality, the creativity of its exhibits, and the diversity of the attendees, creating a truly memorable and unique experience.

San Francisco-based Elixir Design designed the identity and various print and web-based design elements in support of the Modern Ball. They worked closely with Gatti and the Modern Ball Committee to develop a look and feel that would not only brand the first event but that could maintain a core identity while evolving each year.





Taking into consideration the large scope of the project (an identity system, press kit, stationery, advertising, promotional postcards, save-the-date, invitation, programs, flash emails, website link and desktop wallpaper), Elixir's goal was to create an identity that would be cohesive not only when seen together, but also when set across the backdrop of the museum and its own branding.

The logo for the event retained the simple color field and bold, vertical type found in the SFMOMA logo, but playfully oriented the text vertically and altered the directions of each word. Elixir also used the word ball as inspiration, incorporating an image of a ball that could be altered in future designs and playing with the terminology and imagery in a very artful, contemporary fashion. Elixir drew inspiration from some of the prolific artists found on the museum's own walls, including Ed Ruscha, John Baldessari, and Claes Oldenburg, to determine what type of ball would be used for a given year. The photography of Melvin Sokolosky was also a notable influence in the design of the 2007 save-the-dates.

A key element to the success of the event was creating buzz and media attention well before the event took place, making the save-





the-date pieces particularly important in setting the tone for the rest of the imagery. In 2005, the save-the-dates pictured a sphere reminiscent of a planet or the solar system. But the 2007 piece took the design to a new level. Lucky invitees received a white box wrapped with a blue band labeled, “The Modern Ball.” Inside the box was a clear, plastic sphere with a crumpled save-the-date inside that featured the same image of a crumpled piece of paper in a perfect sphere on a soothing blue color field. This crumpled but perfect circular ball and the introduction of a second color served as the changing elements in the 2007 Modern Ball identity. Finding the perfect plastic sphere was a difficult task for Elixir, but it proved to be a successful and effective piece.

While the Modern Ball is a new fund-raising endeavor for the SFMOMA, it raised over \$1.7 million dollars in its inaugural year alone. Much of the event’s success lies in the successful and fruitful collaboration between Elixir Design and the Modern Ball committee. Having a strong working relationship and foundation to build upon, Elixir was able to create a fresh, interesting, and effective design.



THE  
MODERN  
BALL

'07



SAN FRANCISCO  
MUSEUM OF MODERN ART  
151 THIRD STREET  
SAN FRANCISCO, CA 94103

THE MODERN BALL

ELAINE McKEON  
Chair

SAN FRANCISCO  
MUSEUM OF MODERN ART  
151 THIRD STREET  
SAN FRANCISCO, CA 94103  
TEL 415-357-4136







COMMUNITY & EDUCATION





1 |

EVENT	Ski Seminar 2004
CLIENT	DENTSPLY Tulsa Dental Specialties
DESIGN	David Clark Design

1 | 2 |  
 EVENT Ski Seminar 2005  
 CLIENT DENTSPLY Tulsa Dental  
 Specialties  
 DESIGN David Clark Design



1



2



1 |

EVENT 2007 Dubuque ...and All That Jazz  
Outdoor Jazz Concert Series

CLIENT Dubuque Main Street

DESIGN Refinery Design Company

2 |

EVENT 2006 Dubuque ...and All That Jazz  
Outdoor Jazz Concert Series

CLIENT Dubuque Main Street

DESIGN Refinery Design Company

3 |

EVENT 2005 Dubuque ...and All That Jazz  
Outdoor Jazz Concert Series

CLIENT Dubuque Main Street

DESIGN Refinery Design Company

3





1 |

EVENT Helvetica Movie Premiere

CLIENT Helvetica the Movie

DESIGN Pratt Institute

2 |

EVENT 25th Annual Oktoberfest

CLIENT    The MainStrasse Village  
Association

DESIGN Schilling Design

1

Featuring ERIK SPIEKERMANN,  
NORM, JONATHAN HOEFER,  
EXPERIMENTAL JETSET, WIM  
CROUWEL, MICHAEL BIERUT,  
APFEL, PIERRE MIEDINGER,  
HERMANN ZAPF, MATTHEW  
CARTER, NEVILLE BRODY,  
STEFAN SAGMEISTER, LARS  
MULLER, MICHAEL C. PLACE,  
BRUNO STEINERT, OTMAR  
HOEFER, RICK POYNOR,  
MASSIMO VIGNELLI, TOBIAS  
FRERE-JONES, and many more

**HELVETICA**  
EVERYWHERE MARCH 3 2007

**A SWISS DOTS PRODUCTION**  
Produced and Directed by GARY  
HUSTWIT. Editor SHELBY  
SIEGEL. Sound Recordists  
NARA GABER, DAN JOHNSON,  
VICTOR HORSTINK, SAM PULLEN,  
JORG KIDOWSKI. Additional  
Photography CHRIS WETTON,  
GARY HUSTWIT, BEN WOLF  
Director of Photography LUKE  
GEISSBUHLER. Production  
Assistance AMY HARRINGTON,  
TYRONE BRAITHWAITE

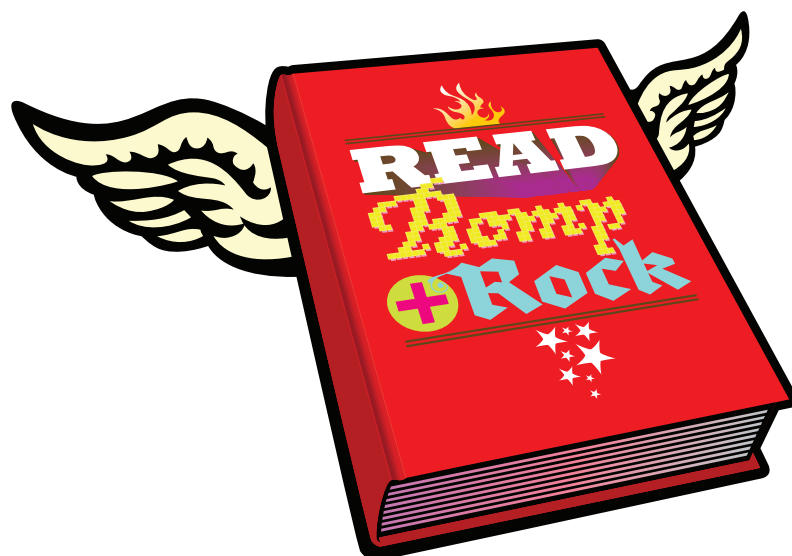
2





1 | 2 |

EVENT Read Romp + Rock  
CLIENT Rafanelli Events  
DESIGN Fresh Oil



1

2



1 | 2 |

EVENT Tyler School of Art Senior Show 2006  
CLIENT Tyler School of Art  
DESIGN Calagraphic Design

3 |

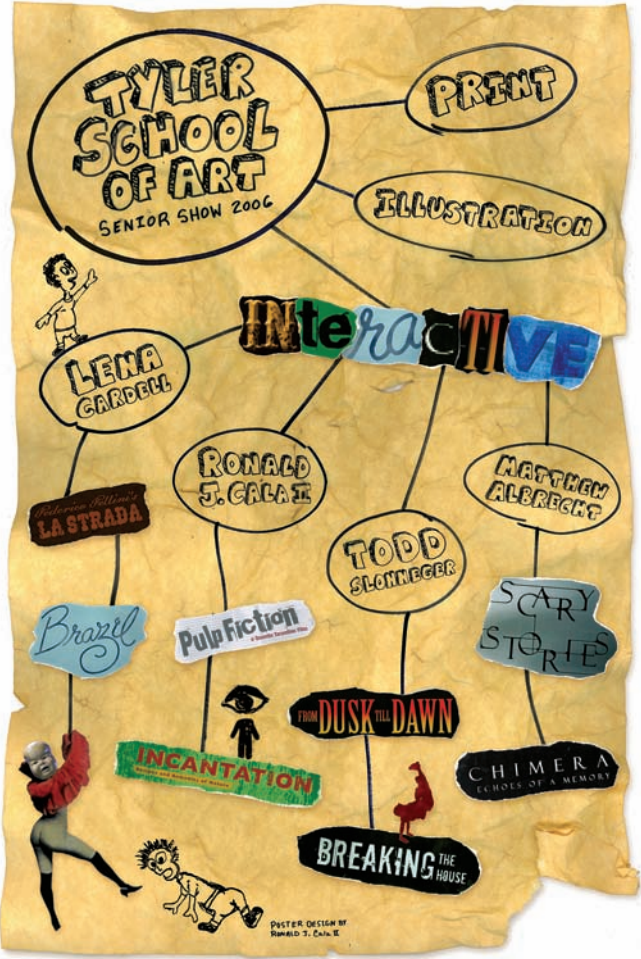
EVENT Tyler School of Art Senior Show 2007  
CLIENT Tyler School of Art  
DESIGN Calagraphic Design

1

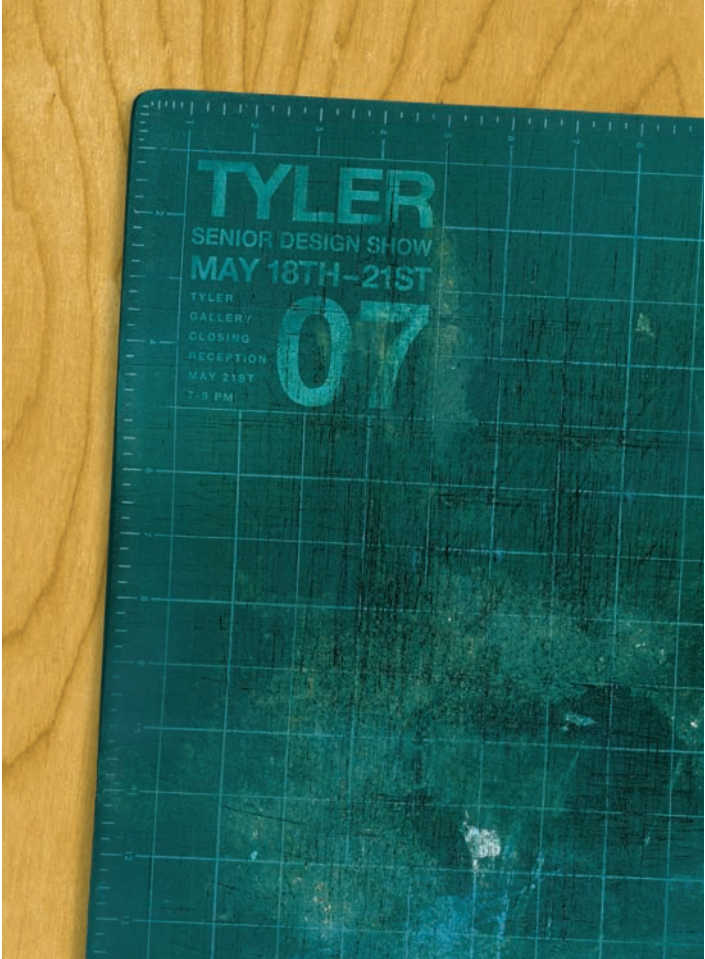
# TYLER SCHOOL OF ART

SENIOR SHOW 2006

2



3







1 |  
 EVENT Festivus  
 CLIENT Various  
 DESIGN 25projects.com



1 | 2 | 3 | 4 | 5 | 6 |

EVENT Cesar Millan Webinars  
CLIENT Dog Psychology Center  
DESIGN Copia Creative, Inc.



Cesar Millan  
WEBINARS

1



Cesar has announced his topic two and topic three dates for his exclusive online webinars. Your ticket is confirmed for **Sunday, June 24th**. Cesar is looking forward to spending Sunday with you and addressing his long awaited topics. We appreciate your patience during this time and are happy to share the confirmed date with you.

**SUNDAY, JUNE 24th**

**TOPIC 2 begins 11am PST (2pm EST)**  
**TOPIC 3 begins 2pm PST (5pm EST)**

No further action needs to be taken on your part. **We will notify you with login instructions a few days in advance.** We are really looking forward to these webinars as we are adding some special features and Cesar will be live from the DPC direct to your home.

We will see you there!

 **Topic 2:**  
Learning and Addressing  
Problem Behaviors

 **Topic 3:**  
Your Energy, Your Dog



**Cesar Millan**  
**WEBINARS**  
SHORT SERIES

 **TELL YOUR FRIENDS**  
Gift certificates are available.



[www.cesarmillanwebinars.com](http://www.cesarmillanwebinars.com)

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Is your dog barking up the wrong tree?



**BECOME A PACK LEADER!**  
... with the help of Dog Whisperer Cesar Millan  
#1 rated show on National Geographic Channel

3

Is your dog leaving paw prints all over your guests?



**TAKE BACK THE LEASH!**  
... with the help of Dog Whisperer Cesar Millan  
#1 rated show on National Geographic Channel

4

LOVE ME.  
LEAD ME.



**TAKE BACK THE LEASH!**  
... with the help of Dog Whisperer Cesar Millan  
#1 rated show on National Geographic Channel

5

Is your pup notorious in his playgroup?



**BECOME A PACK LEADER!**  
... with the help of Dog Whisperer Cesar Millan  
#1 rated show on National Geographic Channel

6

1   2   3	
EVENT	Mercy Gilbert Medical Center Grand Opening
CLIENT	Catholic Healthcare West
DESIGN	Campbell Fisher Design





1 | 2 |

EVENT Scoot-A-Que 9  
 CLIENT Columbus Cutters Scooter Club  
 DESIGN Element



2

1 |

EVENT Dedication of the Homestead  
National Monument of America  
Heritage Center

CLIENT Friends of Homestead

DESIGN Archival

2 |

EVENT 2005 Wellness Fair

CLIENT Shoreline Community College

DESIGN Aaron Preciado Design

1



2





1



1 | 2 |

EVENT Jr. Graphic Design Show,  
Class of 2007

CLIENT Long Beach State

DESIGN Elaine Inspired

2

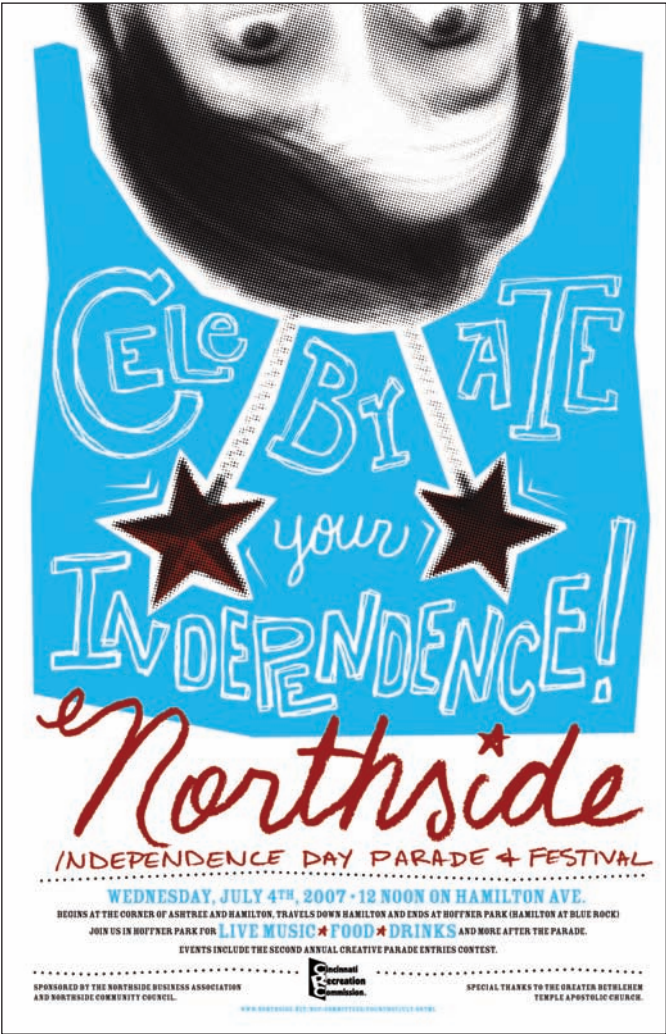




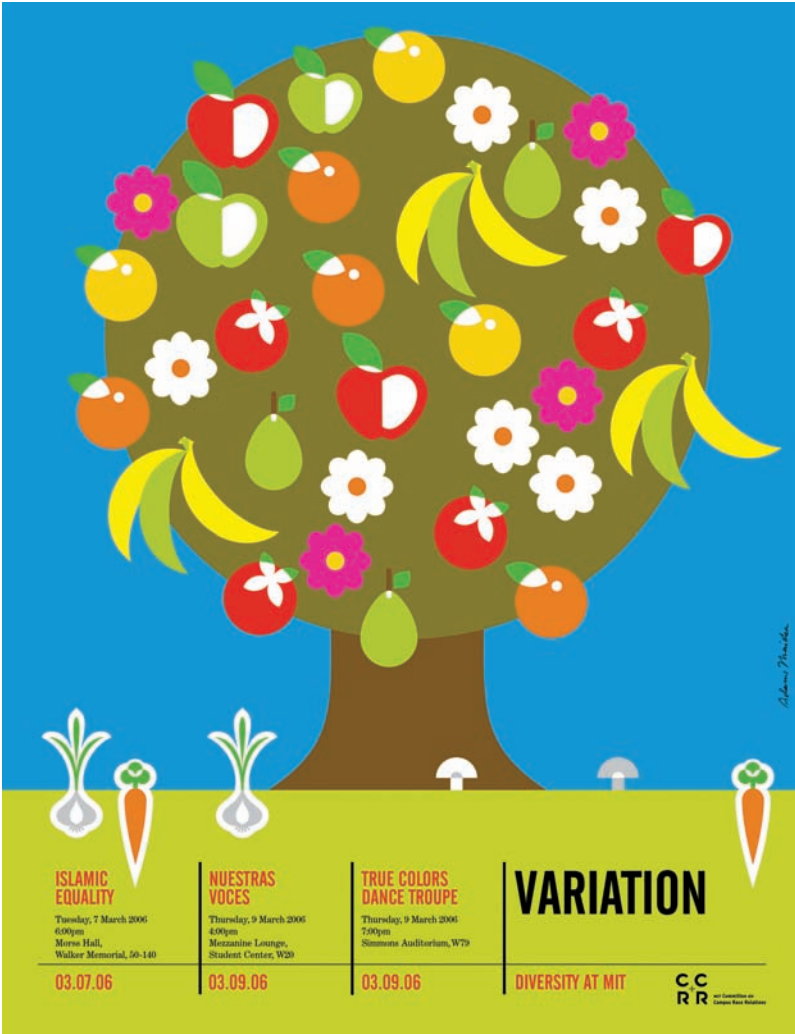
1 |  
EVENT Northside Independence Day  
Parade and Festival  
CLIENT Northside Business Association  
and Northside Community Council  
DESIGN Tricia Bateman

2 |  
EVENT Diversity at MIT Lecture Series  
CLIENT Massachusetts Institute  
of Technology  
DESIGN AdamsMorioka, Inc.

1



2



1 | 2 | 3 |

EVENT FrightTown

CLIENT FrightTown

DESIGN Dotzero Design



1



2



3



# **Creative Future 2007**

UMS Design



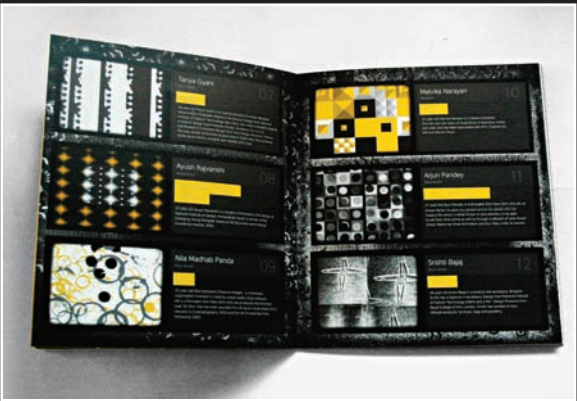


**In 2007, the British Council of India began a program called Creative Future, the goal of which was to identify and nurture India's most promising young creative entrepreneurs with exciting business ideas.**



After a nationwide search, twenty young people were selected to take part in the Creative Future School at the Indian Institute of Management in Bangalore. At the final Awards Nite the student with the most viable and creative business plan was given India's Creative Future 2007 award.

UMS Design Studio of Mumbai, India, designed all visual communication materials for the event. They worked closely with the British Council event project manager to develop the overall branding and look of the event and were charged with the design of posters and banners, invitations, a souvenir book, the stage design, and an animation to be played at the awards event. Part of the challenge of designing for this



event was that it was geared toward the creative industry, so it would have to have to be interesting, original, and of impeccable quality. With that in mind, UMS set out to make something that on one level was simple and witty, but on another level was detailed and intense. Innovation and thoughtfulness were key to this development.

To accomplish this two-pronged approach to the design, UMS made a number of considered design choices. They chose to use only two colors: a vibrant, energetic yellow deeply contrasted with a stark black. An image of a butterfly was selected as a main design element representing the beautiful transformation and newfound ability to take flight that these honorees experience. However, the designers chose to merge two different images of a butterfly—one an ornate illustration, and the other a more pixel-based structure. These unlikely pairings symbolized the duality of thought and talent possessed by these creative and business-savvy young entrepreneurs. Finally, a die cut was used in the booklet to give added dimension and life to the design as well as lend additional meaning to the butterfly symbolism.



In addition to a die cut of the butterfly on the front cover, there is also a full page of butterfly die cuts within the book, each with a photo of one of the honorees visible behind it. The clever use of this production technique gave added meaning to the chosen imagery, as the butterfly seems to be literally taking flight from the page.

The design for the Creative Future program and Awards Nite set out to use symbolic, thought-provoking imagery, and unique production elements to create a campaign that was innovative, imaginative, and impressive. The audience for the event would include India's leading entrepreneurs and professionals from the visual arts, architecture, fashion, film, performing arts, interactive software, and gaming fields. The guests represented some of India's finest business and creative minds so the design had to reach and far surpass their expectations. In just five weeks, UMS Design Studio created a campaign of eye-catching and intelligent materials that aptly and elegantly represented this important educational endeavor.



- 1 |
- EVENT

National Cherry Blossom Festival
- CLIENT

Washington, D.C. Cherry Blossom Committee
- DESIGN

HA Design
- 2 |
- EVENT

Elephant Garlic Festival
- CLIENT

Elephant Garlic Festival
- DESIGN

Dotzero Design

1



2



1 | 2 | 3 |

EVENT A Monumental Affair  
CLIENT Keep Indianapolis Beautiful  
DESIGN Funnel

1



2



3



1 |  
EVENT Fall Forum 2005  
CLIENT Coalition of Essential Schools  
DESIGN MINE

2 |  
EVENT Fall Forum 2006  
CLIENT Coalition of Essential Schools  
DESIGN MINE



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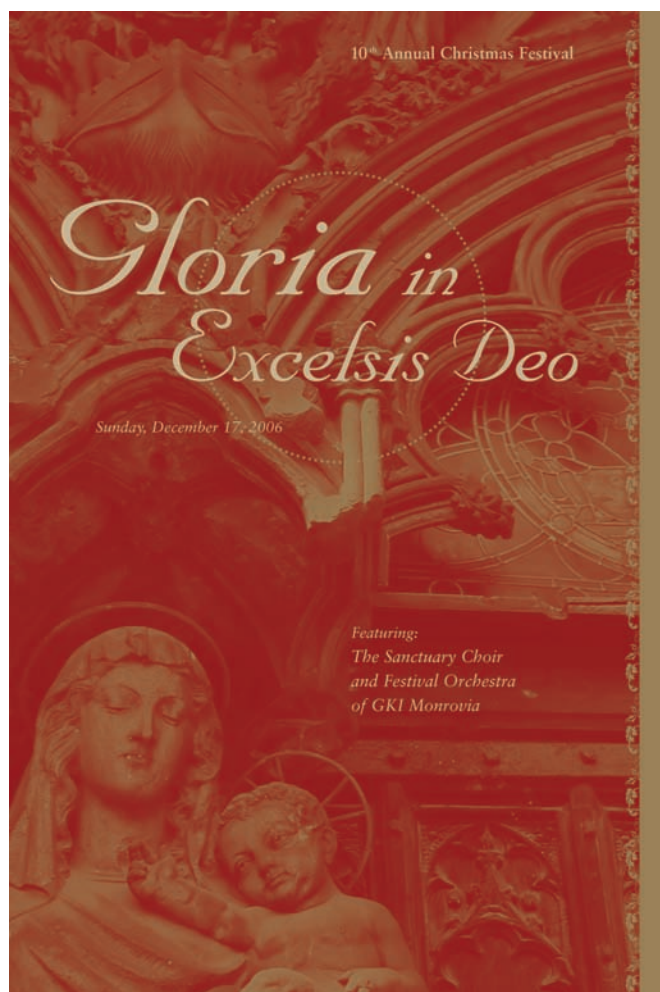
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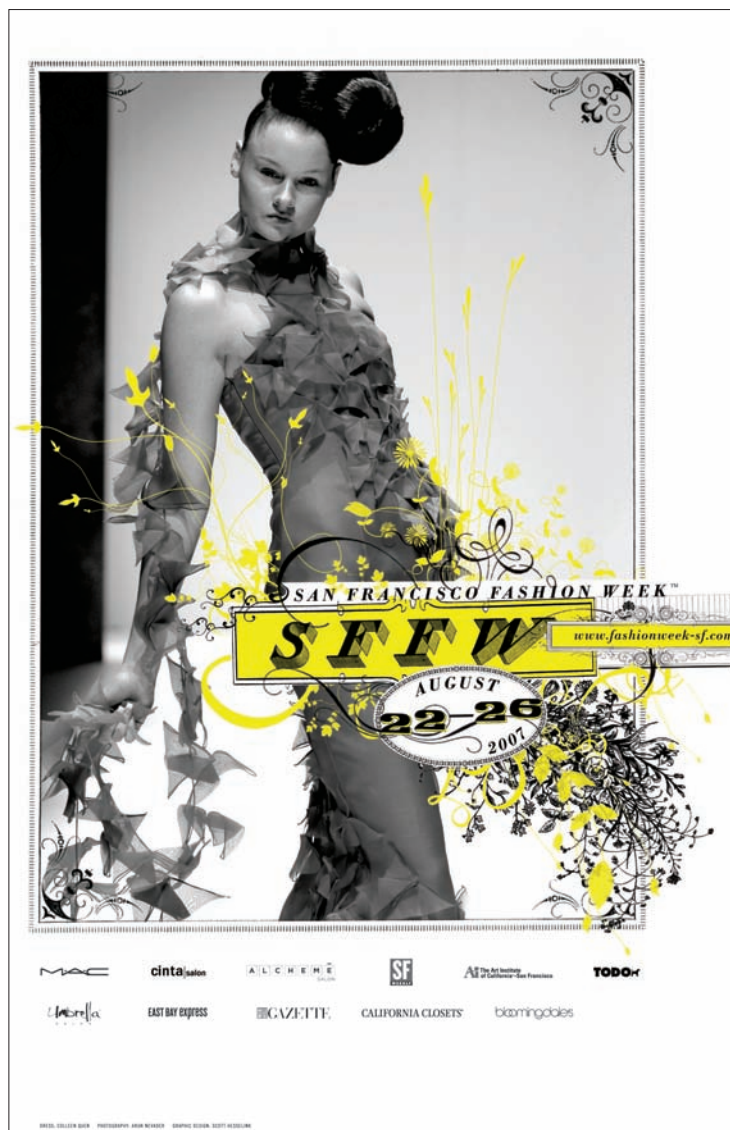


1 |  
 EVENT GKI Monrovia  
 Christmas Concert  
 CLIENT GKI Monrovia  
 DESIGN HA Design

2 |  
 EVENT San Francisco Fashion Week  
 CLIENT Erika Gessin  
 DESIGN Hesselink Design



2



- 1 |
- EVENT

13th Tokyo International Book Fair 2006
- CLIENT

SILNT
- DESIGN

SILNT

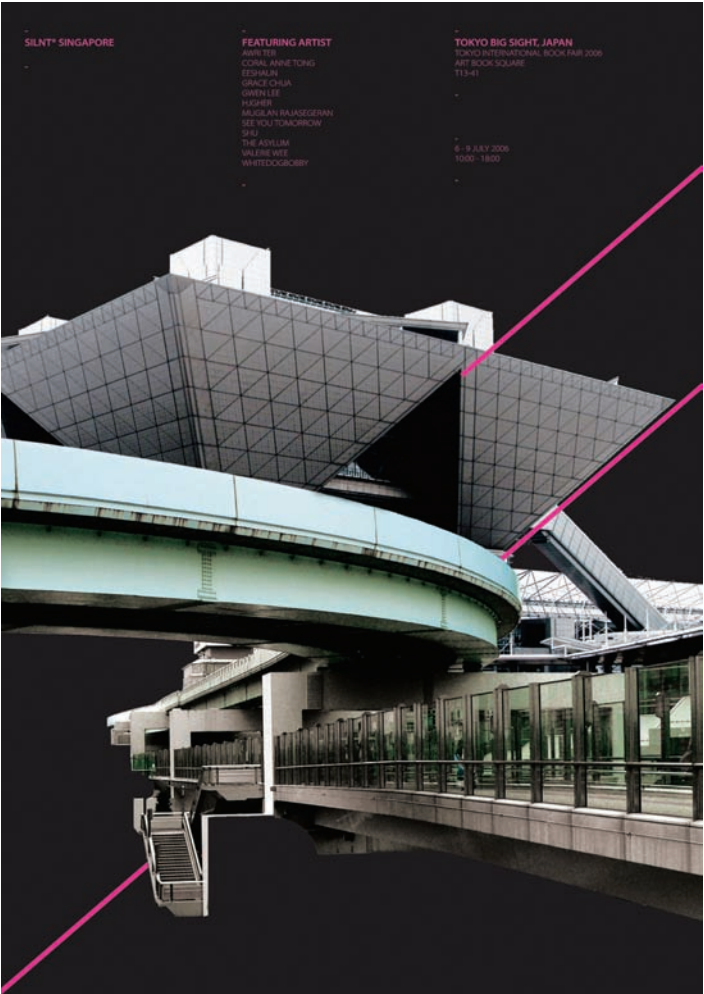
- 2 |
- EVENT

National Novel Writing Month
- CLIENT

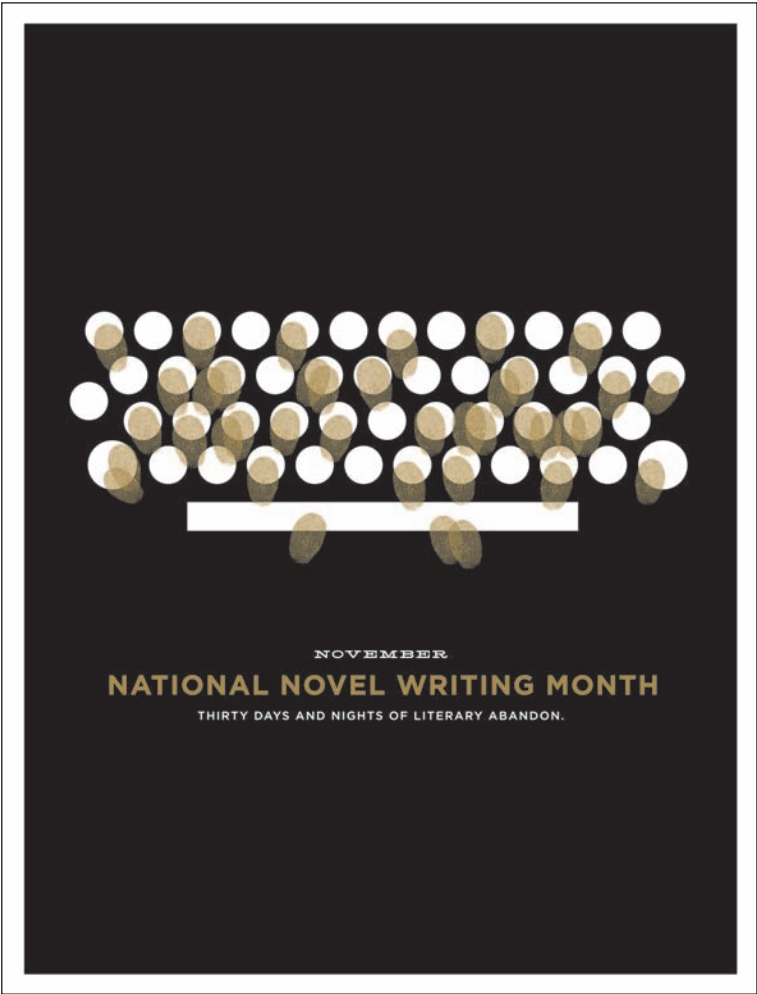
National Novel Writing Month
- DESIGN

The Small Stakes

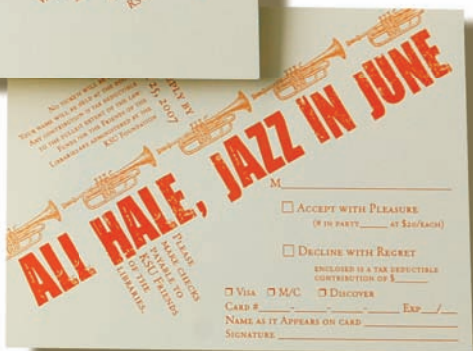
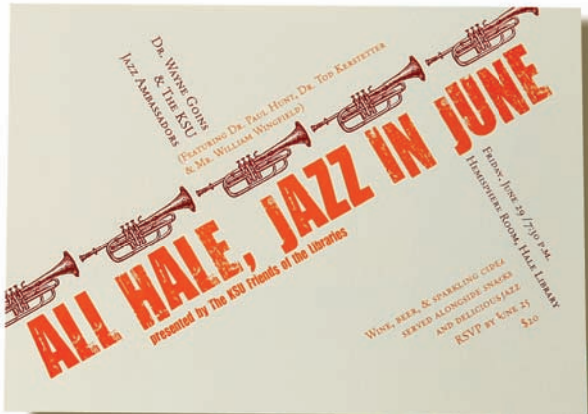
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1 |  
EVENT All Hale, Jazz in June  
CLIENT K-State Friends of the Libraries  
DESIGN S&N Design

2 |  
EVENT CSG Alumnae Weekend  
CLIENT Columbus School for Girls  
DESIGN Element



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1 |  
EVENT Tulsa Zoo Waltz on the Wild Side  
CLIENT Tulsa Zoo Friends  
DESIGN David Clark Design

2 |  
EVENT King Tut National Tour Media Event  
CLIENT AEG/Concerts West, National Geographic  
DESIGN Morris! Communication

2





# Growth Trends

1 ACGSD CONFERENCE 2007



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1 |  
EVENT Growth Trends  
CLIENT ACG San Diego  
DESIGN Incitrio design{brand}media

2 |  
EVENT Flower Presentation  
CLIENT Floristik Schau Dortmund  
DESIGN CHSC design

3 |  
EVENT Bendigo Agricultural Show  
CLIENT Bendigo Agricultural Show Society  
DESIGN Dale Harris

4 |  
EVENT East Village Bike Night  
CLIENT East Village  
DESIGN Sayles Graphic Design

5 |  
EVENT Debonair Fish Affair  
CLIENT The Maritime Aquarium at Norwalk  
DESIGN Tom Fowler, Inc.

1 | 2 | 3 | 4 | 5 |

EVENT Always Oxford St.  
CLIENT City of Sydney  
DESIGN THERE

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1 | 2 | 3 |

EVENT Bal Vividha  
CLIENT Comet Media Foundation  
DESIGN UMS Design Studio

3<sup>rd</sup> to 5<sup>th</sup>

FEBRUARY

2006

10.00 am to 5.00 pm

co-hosted by  
St. Xavier's High School,  
Bharuch  
&  
Comet Media Foundation,  
Mumbai

for workshop registrations or  
other information contact:

St. Xavier's High School  
M.G. Road  
Bharuch 392 001  
Phone: 02642-241 789  
e-mail: cruzejs@yahoo.com

or  
Comet Media Foundation  
Topiwala Lane School,  
Mumbai 400 007  
Phone: 022-2386 9052 or 2382 6674  
e-mail: cometmedia@vsnl.net

film shows  
puppet shows  
street plays  
educational toys  
and books  
and lots more!  
also  
workshops for  
teachers and  
children







2



3



1 | 2 |

EVENT International School Award

CLIENT British Council, India

DESIGN UMS Design Studio



1 |

EVENT Expanding Knowledge of Computer  
Graphics and Visualization:  
A Lecture by Hael Kobayashi  
of Industrial Light + Magic

CLIENT University of Cincinnati

DESIGN kristinculldesign

1

EXPANDING KNOWLEDGE OF COMPUTER GRAPHICS-VISUALIZATION

Sponsored by the College of Design, Architecture, Art, and Planning and the University of Cincinnati Faculty Development Council

2002

hael kobayashi  
director of digital arts production

monday, may 20  
4:30pm  
university of cincinnati  
college of daap  
5401 aronoff center for design+art

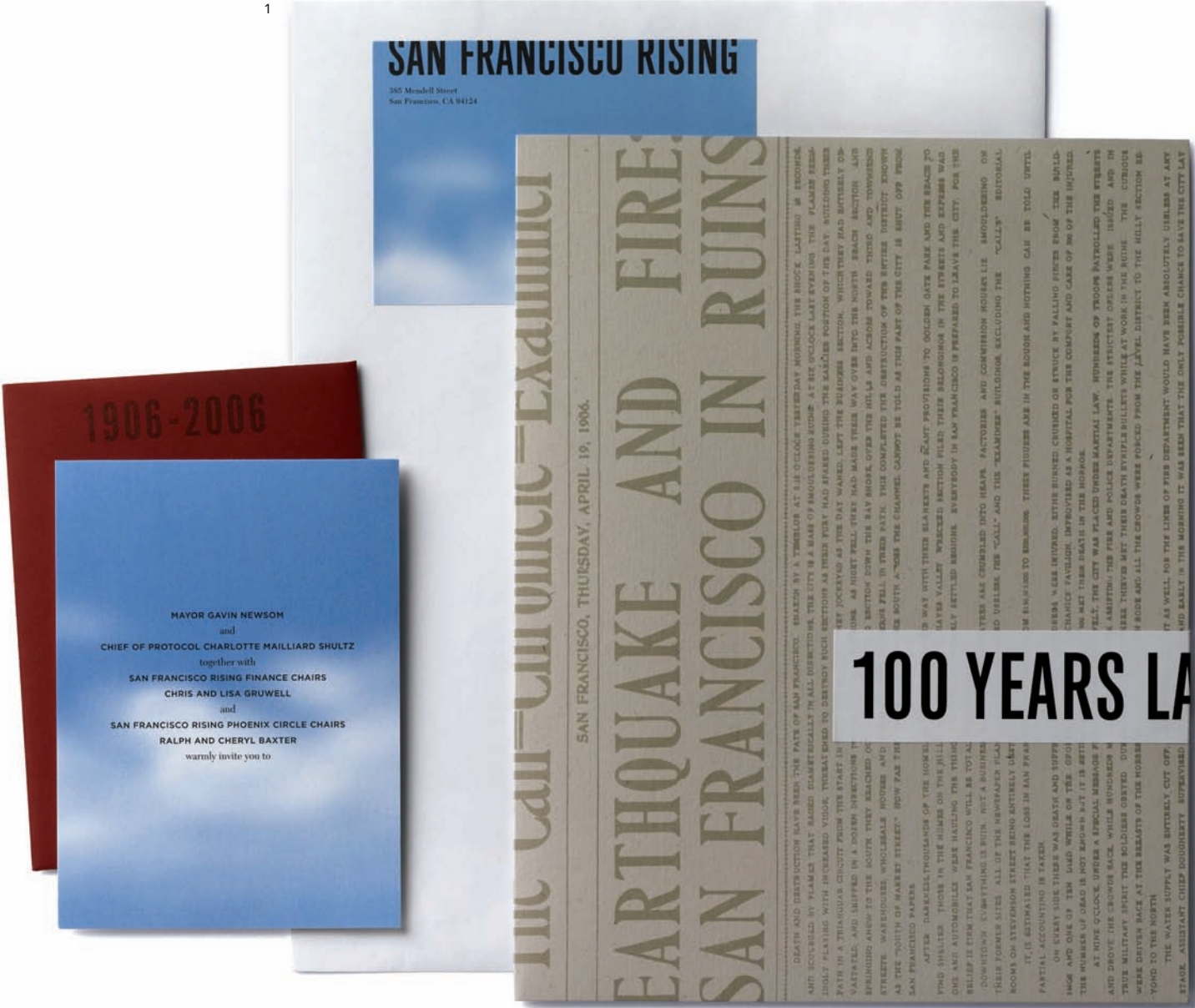
Industrial Light+Magic

Kobayashi

ind26ysdc

UNIVERSITY OF CINCINNATI

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1   2	
EVENT	San Francisco Rising
CLIENT	The City of San Francisco
DESIGN	Elixir Design



# SAN FRANCISCO RISING

## 1906 EARTHQUAKE AND FIRE COMMEMORATION

# 100 YEARS LATER

Join Mayor Gavin Newsom in celebrating  
the enduring spirit of the City of San Francisco

Traditional Memorial at Lotta's Fountain on Tuesday, April 18 at 4:30 am  
(Market & Kearny Streets)

Other Centennial Event Information: [sfrising.org](http://sfrising.org) Emergency Preparedness: [72hours.org](http://72hours.org)







ENTERTAINMENT



The background of the slide is a dark, textured image of a Hot Wheels Hall of Fame book cover. The cover features stylized flames in the upper half and the Hot Wheels logo in the lower half. A circular badge in the bottom right corner of the book cover reads "2003 HALL OF FAME Elliot Handler".

# Hot Wheels Hall of Fame

Morris! Communication



**The Hot Wheels Hall of Fame event was an invitation-only ceremony to honor the first inaugural inductees into the Hot Wheel Hall of Fame held at the Petersen Automotive Museum and emceed by the *Tonight Show's* Jay Leno.**



The event was the culmination of a wide-ranging marketing effort to strengthen the lifestyle positioning of the Hot Wheels brand as well as the grand opening of a permanent Hot Wheels exhibit at the museum showcasing the brand's impact on popular car culture and its relevance to the adult target market.

Steven Morris of Morris! Communication worked alongside the internal Hot Wheels brand team for five months prior to the event to develop a ballot package, invitations, event graphics, and an award statue.



Because the audience for this event would include legendary automotive VIPs, toy aficionados, entertainment industry executives, and the media, the design would have to embody the speed, power, performance, and attitude of the Hot Wheels brand but with a level of sophistication befitting a Hall of Fame ceremony. With this in mind, Morris began by developing the ballot package that would go out to a panel of auto journalists, manufacturers, designers, drivers, and Mattel (Hot Wheels parent company) executives. Morris designed a leather-bound portfolio enclosed in a brushed-steel, logo-embossed box. The package was sophisticated, dynamic, and received immediate praise from such car enthusiasts as Jay Leno, Richard Petty, and the heads of design at Ford and General Motors.

Equally impressive were the 1000 gala invitations Morris produced, each containing a die-cast Hot Wheels vehicle made for the event. Allowing the giveaway to be the focal point of the piece, he placed the invitation in a box with the event details printed on the side flaps. The invitations had an impressive response rate and immediately became a hot item in the fanatical Hot Wheels collector market.





Having already set the bar high, the actual award statue also had to be truly unique and impressive. Morris designed a glass statuette affixed with metal elements containing the Hot Wheels logo and Hall of Fame information and uses texture to create the signature Hot Wheel flames that adorn the top half of the piece. The glass statuette combined elements of automotive adornment with drama and elegance. For the event itself, Morris! created informational table tents and a brochure touting Hot Wheels new partnership with RADD (Recording Artists, Actors and Athletes Against Drunk Driving) that also served as an event program. They also assisted in the look and feel of the event by creating environmental graphics and video screen art.

Inspiration for the design campaign was drawn from two very distinct sources: the rich visual heritage of the Hot Wheels brand and the culture of the automotive industry including “grease monkeys” and auto modifiers. Morris! was given a Hot Wheels style guide as well as access to Mattel image archives. Maintaining the brand’s visual history was integral to the overall design strategy. “We couldn’t stray too far from the brand heritage,” Morris says. “We really wanted to serve the





history well. It was billed as a hall of fame for die-cast vehicles, but in reality was much more than that. It honored the real cars that the toys emulate. It was really about honoring the source that Hot Wheels was built from." Morris adds, "The way that people adorned these vehicles had a lot to do with our inspiration, even tattoo culture. And it's a multisensory thing—the feel of grease, the smell of gasoline all contributed to the overall aesthetic."

Morris channeled these elements into each piece, using metal and metal-like elements whenever possible to establish the clear connection to the chrome found in automotive detailing. He referenced leather automotive interiors by creating a leather portfolio for the ballot packaging. Finally, he relied heavily on the iconic flame imagery found in both classic and Hot Wheels cars.

Although the brand is kid-targeted, it has a sizable number of adult collectors, so the design had to reflect a sophistication and seriousness while maintaining a youthful energy. The permanent museum display and every component of the star-studded orange-carpet event exemplified and amplified the deep-seated ties between Americans and their cars.



animation film festival  
**ANIMATED DREAMS**  
23-26 November 2006  
in cinema SÕPRUS

**CATALOGUE**



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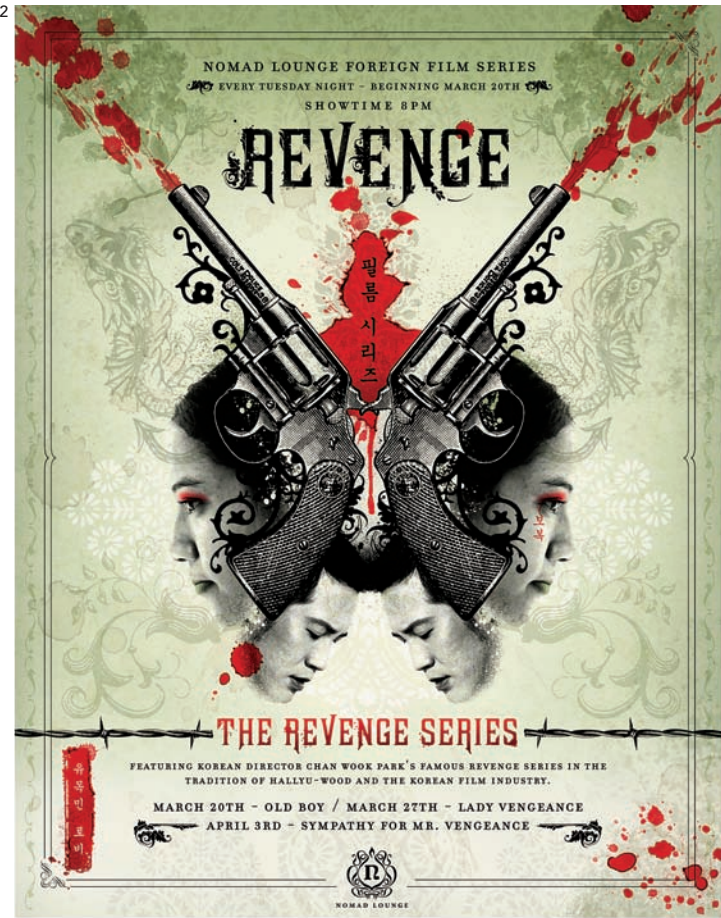
1 | 2 | 3 |  
EVENT Animated Dreams  
CLIENT Black Nights Film Festival  
DESIGN Anne Pikkov



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EVENT 5<sup>th</sup> Annual Exhibition for  
Strategy and Fantasy  
CLIENT Strategy and Fantasy  
Games Club of Thessaloniki  
DESIGN Elixirion Design

2 |  
EVENT Nomad Foreign Film Series:  
Revenge  
CLIENT Nomad Lounge  
DESIGN Archival

3 |  
EVENT Nomad Foreign Film Series:  
Bollox  
CLIENT Nomad Lounge  
DESIGN Archival







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- 1 |  
EVENT U.S. Comedy Arts Festival  
CLIENT HBO  
DESIGN Tornado Design
- 2 |  
EVENT A Masked Ball  
CLIENT The Connecticut Grand Opera & Orchestra  
DESIGN Tom Fowler, Inc.
- 3 |  
EVENT TriBeCa Film Festival 2006  
CLIENT New York Times  
DESIGN Michael Doret/Alphabet Soup
- 4 |  
EVENT Mt. Hood Jazz Festival  
CLIENT Mt. Hood Jazz Festival  
DESIGN Dotzero Design
- 5 |  
EVENT Mill Valley Film Festival  
CLIENT Mill Valley Film Festival  
DESIGN MINE™
- 6 |  
EVENT Summer Splash  
CLIENT Renaissance Communications  
DESIGN 3rd Edge Communications

# OF THE NORTHWEST

1977 Newcomer Gus Van Sant submits *One Half of a Telephone Conversation*. Ten NW Fest films and 26 years later, wins Cannes Palm d'Or for *Elephant*.

1986 NW Fest judged by programmer John Cooper. NW Fest start showing up in Park City.

1975 NW Fest opens eligibility to U.C. entries, arrogantly declaring southwest filmmakers "northwest" filmmakers. Nobody calls us on it.

1978 Taking full advantage of the new rule, Vancouver's Philip Barbois wins Best Documentary. Later directs *The Grey Fox* and judges 14th NW Fest.

1974 Festival judge rejects Bob Gatzert and Walt Whitton's submitted short, *Cloud Mondays*. Later that year it wins an Oscar.

1989 Longtime festival contributor Jim Blanchfield nominated for MTV award for Michael Jackson's *Leave Me Alone*. By 2003, people finally have.

1990 Portland reaches apex of grunge cool. Heroin returns to filmmaking.

## Northwest Film and Video Festival

PLAZM

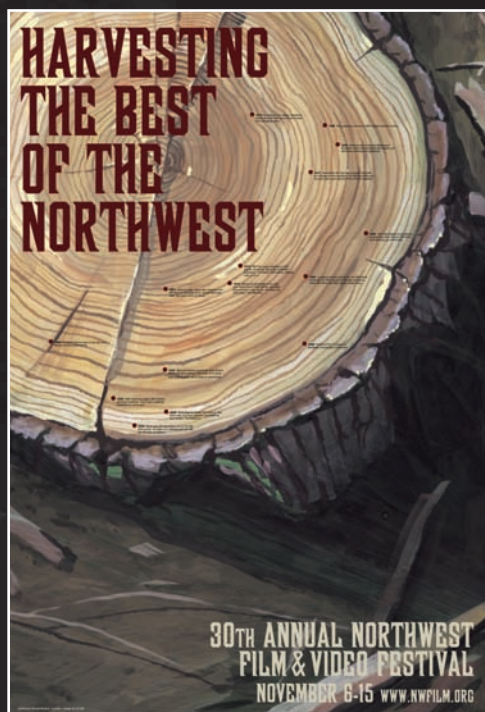
1992 Beloved festival contributor Jess Graft's *More Like Disrespecting a Shamban* wins Oscar. Josh Collins wears same dress to ceremony.

1998 Matt Groening judges 26th festival, grumbles audience, "won't get a splitting headache or a sore ass."

2000 Todd Maynard judges 27th festival, two years later, *Far From Heaven* nominated for four Oscars. "Conciderox?"

2002 More than 800 filmmakers vie for the NW Fest screen. 43 make it in. Feelings are hurt. We are officially Instagram.

1999 *Equal Out Reach* comes out. Suddenly, we're a thing.



The Northwest Arts Center is “a regional media arts resource... founded to encourage the study, appreciation, and utilization of the moving image arts, foster their artistic and professional excellence, and to help create a climate in which they may flourish.”

To this end, the center created the annual Northwest Film and Video Festival in Portland, Oregon. Now in its thirty-fourth year, the event brings together leading professionals in the film industry with up-and-coming independent filmmakers living in the Northwest United States and British Columbia, Canada. The goal of this festival is to give voice to original, creative filmmaking outside of the Hollywood machine, and more specifically, to the local filmmaking body with an audience of local moviegoers.

A great deal of the character of this film festival was established by evoking elements of northwest culture. Since 1999, Portland design firm Plazm chose imagery pertaining to either film or the geographic region for its designs for one-sheet posters, trailers, advertisements, T-shirts, tickets, programs, and theater slides for the festival.





Plazm began working with the festival in its twenty-sixth year, creating a poster showing twenty-six individual theater seats, each with a slightly different style, showing the evolution in seating design over the festival's twenty-six year run, a departure from the expected film festival imagery of film canisters, negative reels, or cameras.

The following year, Plazm designed a series of posters, each depicting a stylized, one-color illustration of a different northwest filmmaker accompanied by a quote about their work. The next year, Plazm designed a poster that re-created multicolored television test pattern cards, perhaps to speak to the fact that this festival is not only about filmmakers, but also incorporates artists who shoot on video.

Using a photographic approach, the twenty-ninth annual Northwest Film Festival poster manipulated the verbiage of a Forest Service sign that might be found in the middle of one of the northwest's lush, beautiful forests. The wit and simplicity of Plazm's design lent itself perfectly to other media and was adapted for use on a T-shirt, provided the location for a television ad, and inspired the trees and other foliage used to decorate the opening night party. They tried, although unsuccessfully, to get the Forest Service to make them an actual sign for the event.

For the thirtieth anniversary poster, Plazm used an illustration of a tree stump with its many rings exposed as a metaphorical timeline for the life of the festival, marking significant moments in the history of the festival and filmmaking in general. With both sincerity and a sense of humor, they pointed out such milestones as: the inaugural year of the festival; the year they rejected a film that later won an Academy Award; the year they opened the submissions criteria



to include British Columbia; and the year that Final Cut Pro was released, making everyone a "filmmaker." Part of the beauty and character of this particular poster was that it very easily and simply showed the character of the Northwest Film Festival and its supporters.

Plazm has married the goals and personality of the Northwest Film Festival so simply and astutely that, year after year, they are able to design pieces that are both eye-catching and suited to the event they promote. They have perfectly illustrated the goals of the film festival: to give voice to independent filmmaking that is distinctly northwestern.

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |

EVENT    Revelation Generation Music Festival

CLIENT   Revelation Generation Music Festival

DESIGN   3<sup>rd</sup> Edge Communications







1 | 2 | 3 | 4 | 5 |

EVENT Kung-Fu on Belgrade Summer Festival

CLIENT Belgrade Summer Festival

DESIGN B92





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# Harrisburg Shakespeare Festival

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# 2 Gentlemen of Verona



June 2, 3, 4, 8, 9, 15, 16 & 17 at 7:30 pm | Reservoir Park Bandshell, Harrisburg  
Special Signed Performances for the deaf and hard-of-hearing June 16 and 17

Free to the Public; Parking inside the park \$2.00 or Canned food donation  
For Information Call: (717) 238-4111, or visit us at: [www.HbgShakespeare.pa.net](http://www.HbgShakespeare.pa.net)

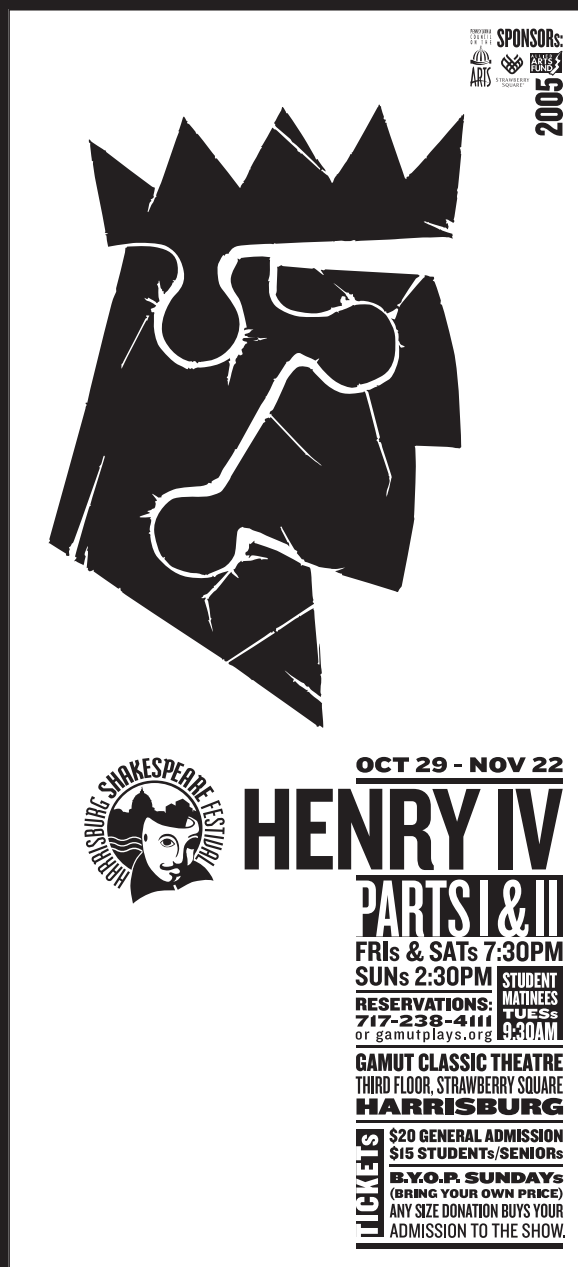
Sponsored by: HARSCO, The City of Harrisburg, Metro Arts/PPA Program and Allied Arts Fund

**The Harrisburg Shakespeare Festival (HSF) began in 1994 when the city of Harrisburg, Pennsylvania, was looking to enhance the culture of the region.**

Originally conceived as a free summer event to be held in a public park, the success of the festival led to another indoor performance in the fall. The very successful biannual event has had over 39,000 attendees over the near decade and a half since it started and continues to grow as a popular city event.

For the last ten years, Pavone, a Harrisburg, Pennsylvania-based advertising and graphic design firm, has donated its services to the nonprofit HSF. In order to promote community arts outreach, Pavone agreed to develop the HSF identity and produce various promotional materials, including posters, flyers, postcards, T-shirts, buttons, programs, and outdoor advertising. They also created a set of note cards containing artwork and posters from previous shows to sell at the performances to raise additional funds.

Several factors have led to the design aesthetic that Pavone developed for HSF. The fact that HSF is a nonprofit has had a great impact on the design process and has set the tone and strategy for all of the branding



and promotional materials. With an eye toward keeping production costs low, Pavone developed a one-color set of materials that could be easily printed, photocopied, silk-screened, and cut from vinyl. This black-on-white, seemingly simple approach to the design is actually what sets it apart from other theater marketing materials. In a world of bright, saturated color, these posters stand out as a fresh, minimalist approach with a very graphic appeal. With posters mounted on every streetlight and tree in the area, these stark black-and-white posters descend upon the city of Harrisburg and become a part of the city's visual landscape.

The imagery for the posters is developed out of an understanding of the key elements of the play—its characters, themes, and plot. Several months before the production begins, Pavone meets with the play's director to discuss ideas and any special elements or themes that this particular production may contain. This information then gets distilled to a "comprehensive idea that can be portrayed in a single image." Avoiding clichés and obvious symbolism such as crowns makes this job more challenging but also keeps the resulting work fresh and inventive. The development of the image is greatly impacted by the single-color limitation but lends itself to stylistic illustrations that rely heavily on an imaginative use of negative space. This type of illustration





is subtle but striking and creates a brand identity that is simple, thoughtful, and reinforces the artistic goals of HSF.

Because Pavone has worked with the HSF for so many years, there has been plenty of opportunity for experimentation with the identity and promotional materials. Some of those explorations have included the introduction of color and the creation of a typographic frame to better highlight the imagery. However, time has proven that tried and tested rings true and the core elements of the identity are still the most effective. The ultimate key to the event's success has proven to be the eye-catching black-and-white poster with a line art illustration.

At the onset of each event, Pavone sets out to "capture the essence of the particular show and run it through the filter of the HSF identity." The audience is drawn to the unique one-color line art illustrations—a stark contrast from our oversaturated four-color world. Budget limitations are almost always a consideration, but in this case, they forced the designers to simplify these ideas to their most basic form. This is no easy task and a lesser designer would not have been able to rise to the challenge. Pavone has created a brand identity that is as interesting, attractive, and effective as any project with unlimited resources could be.

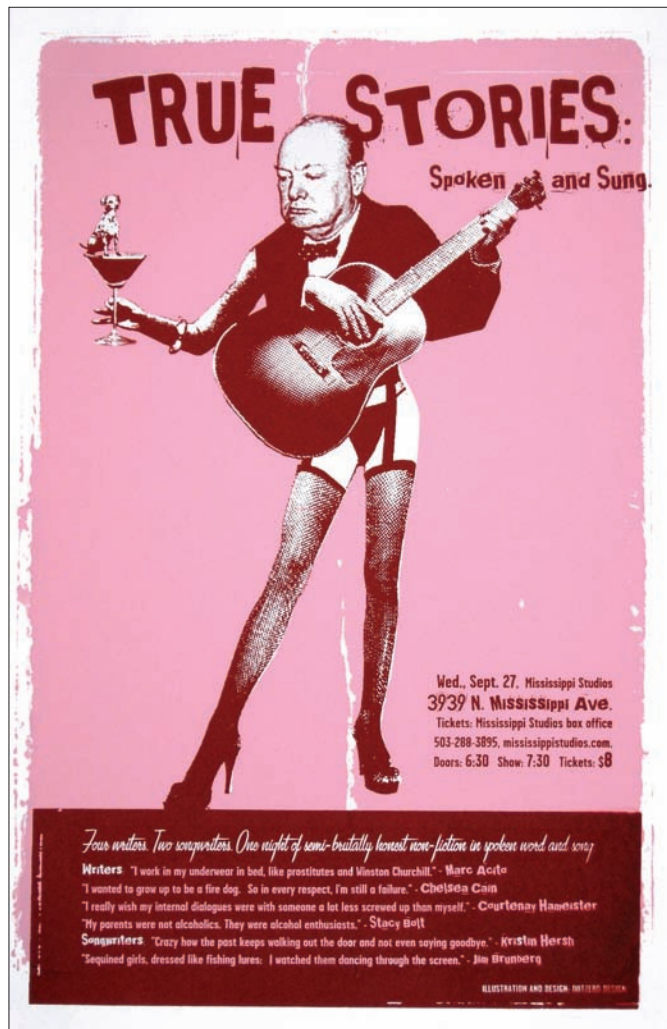
## 1 |

EVENT	True Stories #1
CLIENT	True Stories
DESIGN	Dotzero Design

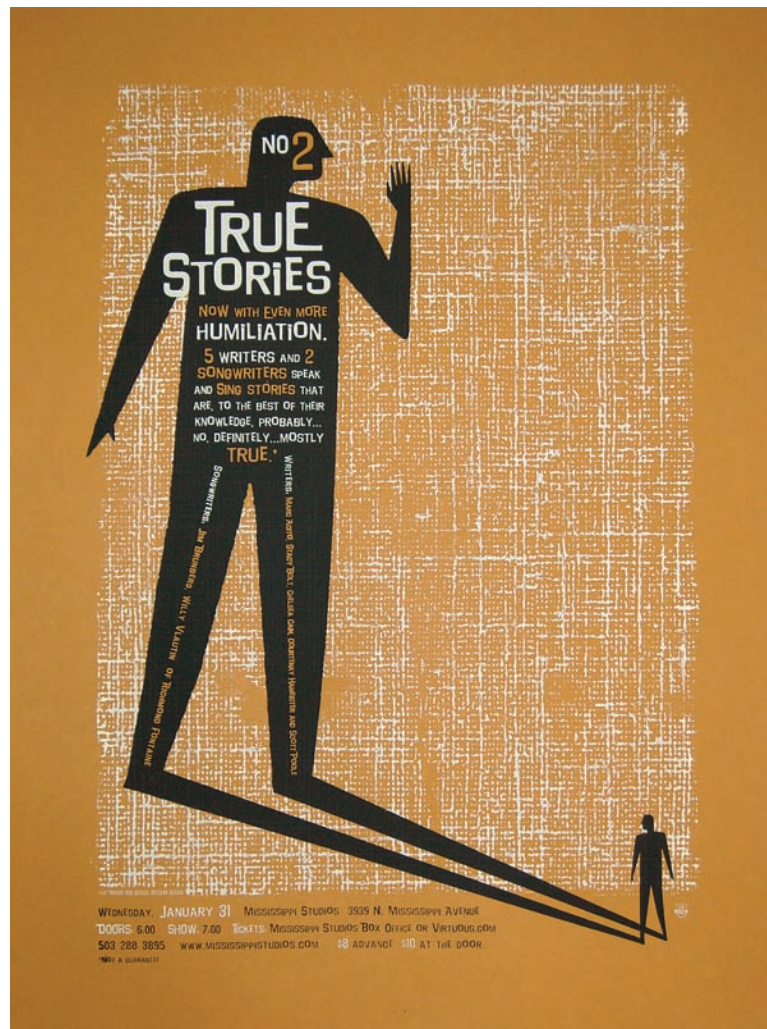
## 2 |

EVENT	True Stories #2
CLIENT	True Stories
DESIGN	Dotzero Design

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EVENT 5<sup>th</sup> Annual Fantasy Festiva  
of Thermi

CLIENT Liquid Fire Team

DESIGN Elixirion Design

2 |

EVENT 50th Anniversary Baalbeck  
International Festival

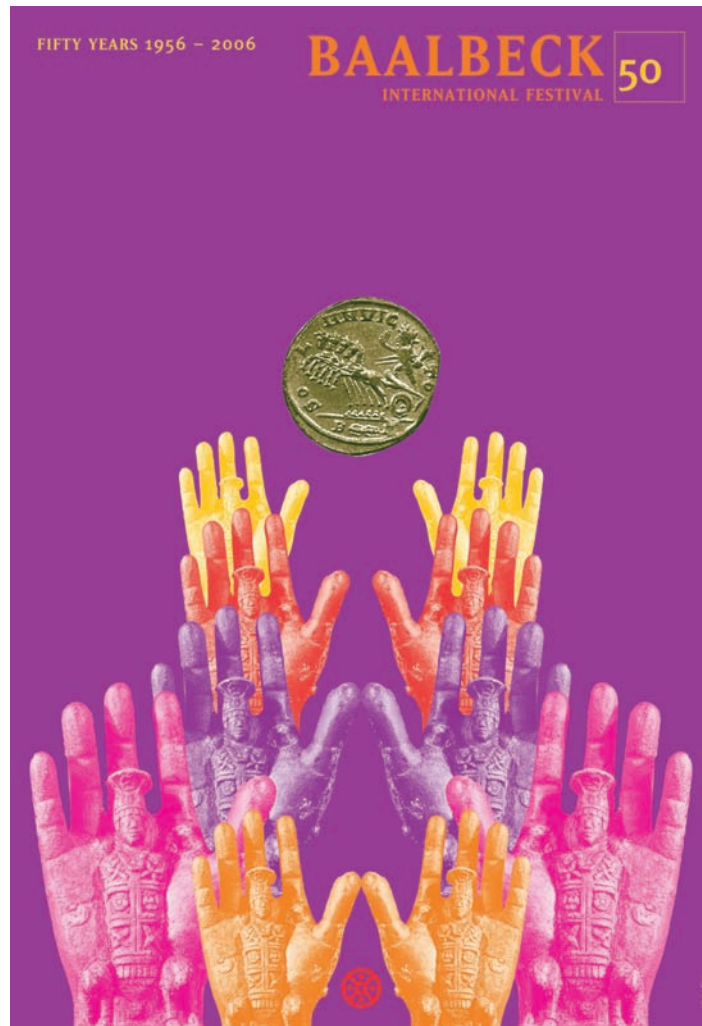
CLIENT Baalbeck International Festival

DESIGN Nassar Design

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- 1 |
- EVENT

Stellastarr\*
- CLIENT

Stellastarr\* & Sony Music
- DESIGN

The Small Stakes
- 2 |
- EVENT

Cabin Fever Film Festival
- CLIENT

Trout Unlimited
- DESIGN

Dotzero Design
- 3 |
- EVENT

Holocaust and the Moving Image Film Festival
- CLIENT

BGSU German Language Department
- DESIGN

Todd Childers Graphic Design

2

# CABIN FEVER FILM FEST

Three Fly Fishing Features  
to Benefit Wild Salmon

FREE!  
ALL AGES!

GEAR RAFFLES!

Feature Presentations:  
 - "Troutgrass"  
 - "Troutbum Diaries"  
 - "The Hatch"

Thursday, March 1 at 6:30pm  
 Free - All Ages  
 Clinton Street Theater  
 2522 SE Clinton St, PDX

Presented by

Save Our Wild Salmon  
 Trout  
 SALMON CLUB  
 American Rivers  
 Association of Northwest Trouthead's  
 Palapone Country Club

Poster design: Melissa Davis

Questions? Call Bobbi: 503.239.9421 x. 15

3

# the Holocaust and the Moving Image

A public series of lectures, films, and discussions at Bowling Green State University  
 March-April 2004

The Holocaust and the Moving Image will open a rare connection between film and Holocaust scholars and a broader public. Audiences will have the opportunity to debate questions of consciousness, responsibility, art and experience as they relate to the Holocaust film.

**Time/Place**  
 Events begin with speaker's remarks at 7:00pm  
 Location: **Gish Film Theater** in Hanna Hall  
 Parking will be available on the BGSU campus in lots **a, e, and g**  
 campus map at <http://www.bgsu.edu/map/section7.html>

**Admission: free**

For more info: (419) 372 2268  
[http://www.bgsu.edu/departments/grail/D\\_news.htm](http://www.bgsu.edu/departments/grail/D_news.htm)

**Sponsors**  
 Office of the Provost  
 Department of German, Russian, and East Asian Languages  
 Ruth Fajerman Markovitz Holocaust Resource Center of Greater Toledo

**18 March**  
**Jakob der Lügner**  
*(Jakob the Liar)*  
 1975, East Germany, 100 min, director: Frank Beyer  
 A tale of hope, lies, and survival in the Ghetto near war's end, based on the novel by German-Jewish writer Jurek Becker. Compare Columbia Pictures' 1999 re-make (same title), with Robin Williams as lead.  
 Commentators: Kristie Foell and Christina Guenther, German program, BGSU

**25 March**  
**Al Tigu Le B'Shoah**  
*(Don't Touch My Holocaust)*  
 1994, Israel, 140 min, director: Asher Tlalim  
 Documentary on the Akko Theater Center's production of a play called *Arbeit Macht Frei*. The film follows the Israel-based, international troupe of actors as they meet survivors, learn from documents, and travel to Europe, wrestling to understand the lives and events they bring to the stage.  
 Commentator: David Brenner, German and Jewish Studies programs, Kent State University

**1 April**  
**Schindler's List**  
 1993, USA, 195 min, director: Steven Spielberg  
 Based on the actual figure of Czech-born businessman Oskar Schindler, who saved over 1,000 Jews from death during World War II. Spielberg's film, which won seven Oscars in 1994, has become the chief point of reference in discussions of Hollywood and the Holocaust.  
 Commentator: Michael Bernard-Donals, English and Jewish Studies programs, University of Wisconsin - Madison

**8 April**  
**La Vita è Bella**  
*(Life is Beautiful)*  
 1997, Italy, 122 min, director: Roberto Benigni  
 Moments of profound sadness and joy mark this film, which won 1999 academy awards for best foreign language film and best leading actor (Benigni). Benigni's use of comedy in his treatment of the Holocaust has divided audiences, critics, and scholars.  
 Commentator: Carlo Celli, Italian program, BGSU

All events are free and open to the public.



**FILM FESTIVAL**

# **Sundance Film Festival**

AdamsMorioka, Inc.





**The Sundance Film Festival is an annual event that celebrates and promotes independent film and filmmakers.**



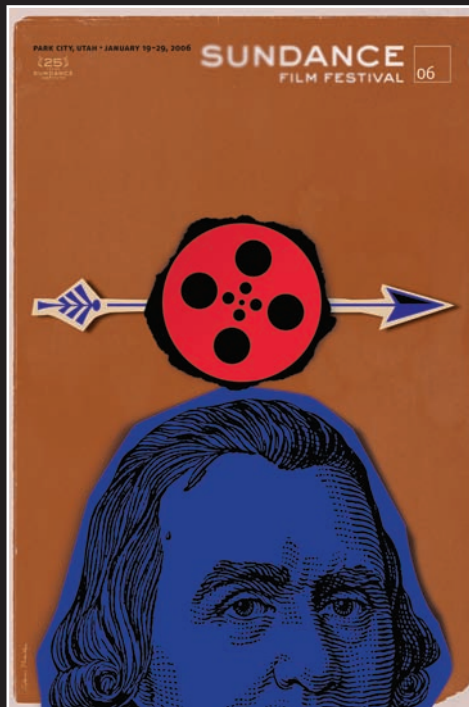
It is the largest independent cinema festival in the United States. Its goal is to increase the value of personal vision in film while promoting it to the entertainment industry and the general public. Having been actively working as part of the larger Sundance family for many years, for the 2007 event, AdamsMorioka handled 150 printed and motion pieces, website visuals, advertising, and environmental graphics for all of Park City, Utah.

Inspiration for the 2007 design arose from a close collaboration with Robert Redford (founder) and Sundance's "eyes," Jan Fleming (producer). "It's hard to say how the "fire" idea came about, but I know that once we moved in that direction, I began to think about those nights camping as a kid in the Sierra Nevadas," recalls Sean Adams, partner and cofounder of AdamsMorioka, Inc.



Conceptualizing the design strategy began in April for the festival that launches in January of the following year. The audience for the event consists of several groups: the creative makers, the actual filmmakers, actors, crew, and production individuals who make the films; the industry insiders, people who work in the entertainment business; the "armchair creatives," people who enjoy independent film, museums, art galleries, but are not part of the entertainment industry; and finally, the media, newspapers, websites, and television programs.

It is a challenge and a priority for AdamsMorioka to make sure the message of the Sundance festival does not get lost in all the hype; personal creative vision must trump any superfluous celebrity attention. This is accomplished by making sure each festival year stands on its own and reflects an independent, artistic mindset rather than a mass-culture trend. Sean Adams explains that, "The event is already getting enough attention, if not too much. We work to make sure that the message of independent vision is made clear to all of the media venues that cover the event."







2

*A Celebration of Movies, Music, and Food*

A PREVIEW OF  
**LETTERMAN DIGITAL ARTS CENTER**

*One Letterman Drive  
The Presidio, San Francisco*

JUNE 25TH 2005

*Picnic Lunch – Eleven O’Clock  
Entertainment – Noon until two*



1 | 2 |  
EVENT Letterman Digital Arts Center  
Opening Celebration  
CLIENT Lucasfilm  
DESIGN Elixir Design





- 1 |  
EVENT Pebble Beach  
Conours d'Elegance  
CLIENT Bombardier Flexjet  
DESIGN Greteman Group
- 2 |  
EVENT Downing Concert Series:  
Chicago in Concert  
CLIENT Wichita Center for the Arts  
DESIGN Greteman Group





1 |  
EVENT   Entourage Premier  
CLIENT   HBO  
DESIGN   Tornado Design



1	
EVENT	Summer Splash
CLIENT	Renaissance Communications
DESIGN	3 <sup>rd</sup> Edge Communications

Coming to an ocean near you!

Natalie Grant

Jeremy Tapp & Band

Jelly Deyo & Band

Steve Brown Special Guest

# Summer Splash®

## Beach Festival

**Saturday, August 7th**  
**at Ocean Grove, NJ**

**star99.1 fm**  
On site all day with live broadcasts and contests!

Raft Racing, Tug-O-War, Cross Games, Sand Art Contests, Volleyball Tournaments, Vendors, Praise and Worship, Live Bands at the Beach Stage, Seminars (hosted by Somerset Christian College), and much more!  
Beach Festival starts at 10am, Concert doors open at 6pm  
VIP Reserved \$35, Reserved \$30, General Admission \$25, for Groups of 12 or more \$20  
Order tickets at [itickets.com](http://itickets.com) or call 800-965-9324 / more info [www.star991fm.com](http://www.star991fm.com)

Produced by **RENAISSANCE COMMUNICATIONS, INC.** Sponsored by **The Ocean Grove Camp Meeting Association and Yess! Beach Festival** **Pillar of Fire Ministries** **Fresh Air by EcoQuest**



1 | 2 | 3 |

EVENT Beach Fest

CLIENT Massive Radio

DESIGN Rome & Gold Creative







# V Festival

Autumn:01



**In 2007, after twelve years in the U.K., Virgin brought its wildly successful V Festival to Australia, hoping to make the inaugural event not just a great concert, but a music experience that would raise the bar for popular music festivals in Australia.**

By bringing together some of the best musical acts from around the globe along with local Australian talent, featuring Beck, the Pixies, Pet Shop Boys, Gnarl Barkley, Groove Armada, Bang Gang DeeJays, among others, the festival sought to create a once-in-a-lifetime festival experience that was uniquely Australian.

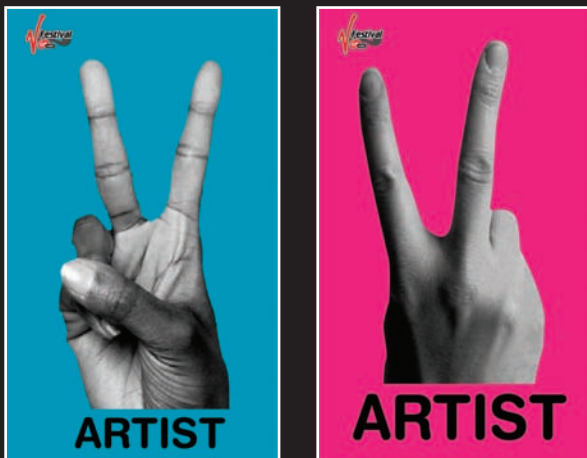
Modular Touring was enlisted to create an unforgettable concert. They, in turn, hired Autumn:01 design firm to create an atmosphere that was vibrant, hip, and unique. To do this, Autumn:01 and art director Kate Kendall wanted to create a brand identity for the event that could be



applied through all materials produced, could be built upon in future festivals, and would distinguish Australia's V Festival from its predecessor in the U.K. and other music festivals already taking place in Australia. They also wanted to "imprint a lasting visual memory" and "have strong brand recognition in the lead up to, and after, the event." As such, they chose to take a three-pronged approach to the design, focusing on color, typography, and iconic imagery to create the over-arching brand identity.

By using a CMYK color scheme and modern, bold font, they were able to create a look that was young, hip, energetic, and captures the feeling of excitement surrounding such a large, groundbreaking event. They also chose a number of images that mirrored the iconic nature of the festival. Using a photo of a hand making the universal peace sign, which also looks like a V to represent the V Festival, they were able to brand the event in a way that is already familiar to the large viewing audience. The strength of using images of cassette tapes, headphones, and a boom box to brand the individual stages is that they at once represented music and nostalgia, reflecting some of the older and reunited bands that performed and that will continue to be cultivated as the festival goes on each year.





The project began long before the festival itself took place. The print campaign began with a launch party, street, and print advertising, and continued with posters, and postcards. Autumn:01 designed the event website, HTML emails, and created an online viral campaign. At the festival, they designed the look and branding of three stages, directional towers, site maps, information flyers, drink cards, staff clothing and badges, and wristbands. They also created various merchandising products including several styles of T-shirts, drink holders, and beach balls.

In designing such a vast array of materials for such a large event, Autumn:01 was faced with a number of challenges. First, the design studio was brought into the process after it had already begun working with a different design firm. Starting over from scratch and already a bit late in the game, made for extremely tight deadlines. Also, as with any project of this magnitude, they were subject to approvals from various sources including their client, Modular Touring, Virgin, and the various sponsors.

It was important to Autumn:01 to include all of the required advertising without overloading the audience with corporate messages and imagery as other festivals had done, so that the festival experience not

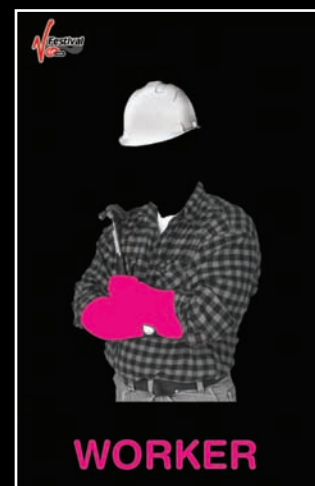
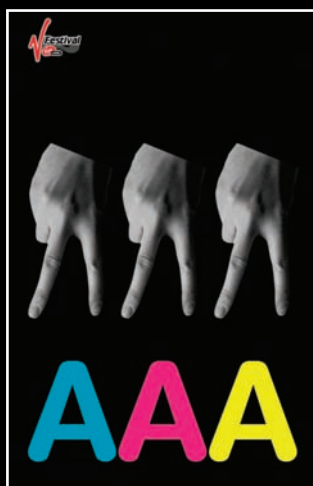
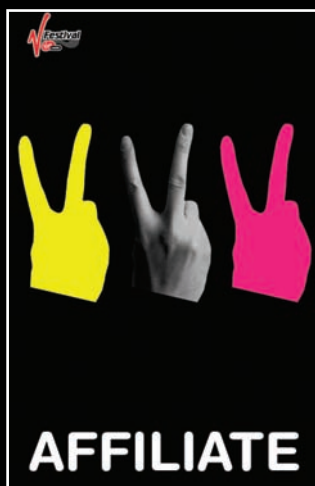


become a commercial experience. This was especially difficult as the Virgin logo had to be present in each piece.



Another design challenge came in the early concepting phases when they were designing the individual stages. Each of the three stage designs had to have equal importance because no one band was headlining the event—every band was considered equal and the stage designs needed to reflect that. So the design team devised a scheme that was cool and consistent across the board.

Through a true understanding of its client, subject, and demographic, Autumn:01 was able to design a festival experience that hit the mark on every level. By using vibrant colors, modern typography, and iconic imagery, they were able to cater to and capture the attention of the youthful demographic of the V Festival. In so doing, they also laid the foundation for a strong, memorable brand identity that could be easily built upon and referenced as this burgeoning festival continued to grow each year.









PRIVATE PARTIES

1 |  
EVENT Kimberly and Ryan Getting Hitched  
CLIENT Kimberly Reynolds & Ryan Kelly  
DESIGN D\*LSH Design

2 |  
EVENT Howe Family Reunion  
CLIENT Howe Family  
DESIGN Element

1



2





1 |  
EVENT McGrath Rogers Wedding  
CLIENT Jennifer McGrath  
DESIGN 3



1 |  
EVENT    Atkins Wedding  
CLIENT    Cheryl & John Atkins  
DESIGN    Atkins Design Studio, Inc.

1





1 |  
EVENT Jeff Wilt Turns 40  
CLIENT Jeff Wilt  
DESIGN WORKTODATE



1 |  
EVENT Mariana & Daniel Wedding  
CLIENT Mariana Gonzalez  
DESIGN Brown Sugar Design





1



2



3

11213141  
EVENT MM Wedding  
CLIENT MM  
DESIGN Copia Creative, Inc.



4

1 |  
EVENT Mohatta Wedding  
CLIENT Mohatta  
DESIGN MindsEye Creative





1 |  
EVENT Thirani Wedding  
CLIENT Thirani  
DESIGN MindsEye Creative





1 |  
EVENT McCall / Miller Wedding  
CLIENT McCall / Miller Families  
DESIGN Sunlit Media

2 |  
EVENT Tebbe / Starr Wedding  
CLIENT Shane and Erin Starr  
DESIGN Shane Starr



1

1 |  
EVENT Hulse / Wheelis Wedding  
CLIENT Haley Hulse  
DESIGN Brown Sugar Design



2

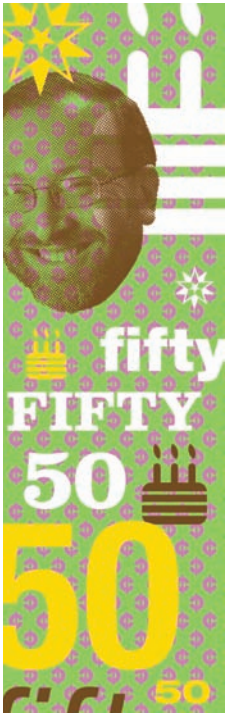
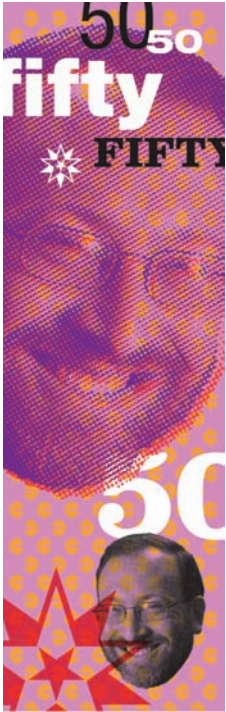
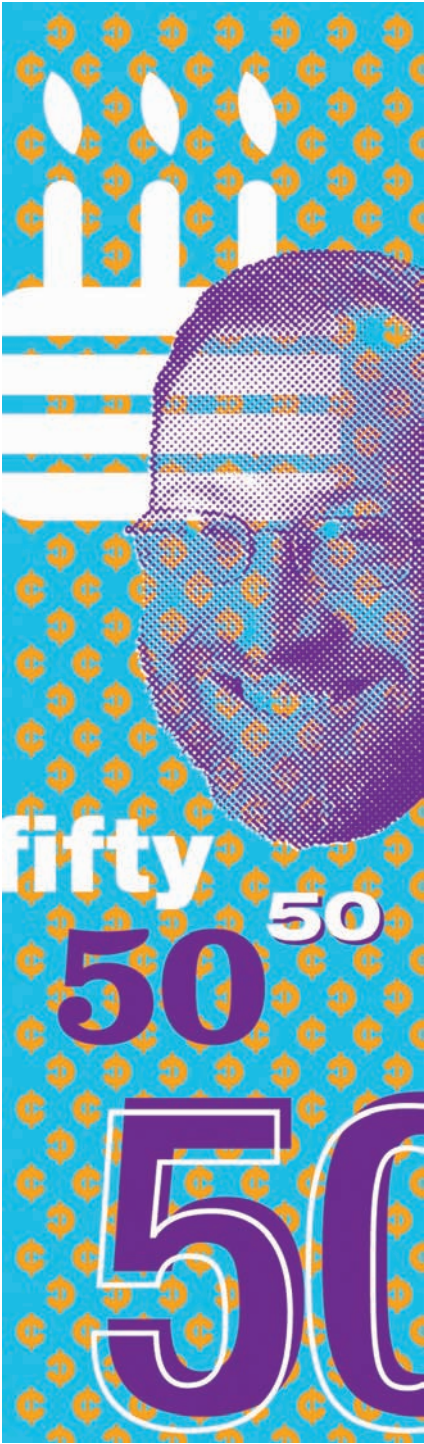
2 |  
EVENT Rhodes / Dennis Wedding  
CLIENT Crystal and Jason Dennis  
DESIGN Crystal Dennis



1 |  
EVENT Houshyar / Westergaard Wedding  
CLIENT Kermit Westergaard  
DESIGN Kermit Westergaard

2 |  
EVENT Nathan's First Birthday  
Hoedown  
CLIENT Thuy Trifunovic  
DESIGN D\*LSH Design





1

1 | 2 |  
EVENT Seth's 50th Birthday Party  
CLIENT Rafanelli Events  
DESIGN Fresh Oil



2



## 1 |

EVENT	Dawn & Edmund's Wedding
CLIENT	Dawn Lai & Edmund Li
DESIGN	Edmund Li

## 2 |

EVENT Ceci & Greg's Wedding  
CLIENT Gregory Linsler  
DESIGN UPPERCASE





1 |  
EVENT Sandoval / Cho Wedding  
CLIENT Yee-Ping Cho  
DESIGN Yee-Ping Cho Design





1 |  
EVENT Lewis / Peki Wedding  
CLIENT Stacey Lewis and Kostiya Peki  
DESIGN Latrice Graphic Design

2 |  
EVENT Hartje / Lauer Destination Wedding  
CLIENT Shawna Hartje and Todd Lauer  
DESIGN TL Design

1 |  
EVENT Irma's 80th Birthday Soiree  
CLIENT Addison Liquorish  
DESIGN Conversant Studios





1 |  
EVENT Delorefice / Kiri Wedding  
CLIENT Erin Delorefice and Shardul Kiri  
DESIGN UNIT Design Collective







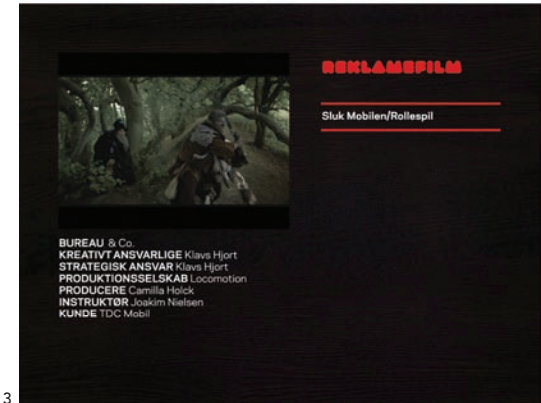
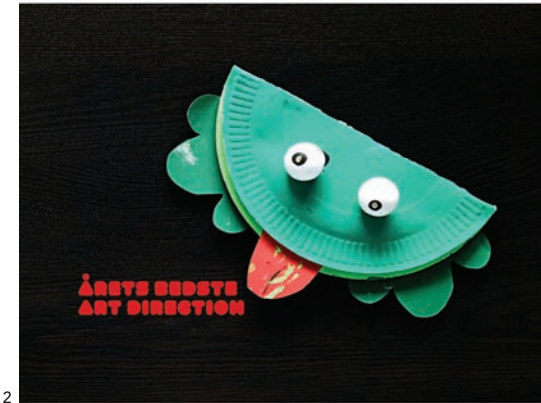




**A W A R D S**

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |

EVENT Danish Advertising Awards "Gold Korn"  
CLIENT Creative Circle  
DESIGN Brandcentral



Creative Circle præsenterer:

# GULDKORN 2007

**EFTERFEST**  
Lørdag den 24. marts kl. 22  
på Østre Gasværk,  
Nyborggade 17,  
Østerbro

underskrift: \_\_\_\_\_ nummer: \_\_\_\_\_

Tojdyr: Zeldi von Wieding Lidin



7

# 2007

GULDKORN

creative 

9

# KREATIVITETEN LÆNCE LEVE!

Lørdag den 24. marts står vi derene op for årets Guld Korn og du er inviteret. Igen i år  
hylder vi de mest kreative, begavede, nyskabende og imponerende ideer. Niveaulet er  
højt og forventningerne store. Creative Circle vil gerne se dig på Østre Gasværk, Nyborg  
gade 17, Østerbro klokken 17. Skynd dig at bestille billet på [camilla@creativecircle.dk](mailto:camilla@creativecircle.dk)  
- det er trist at stå udenfor.

Billetpriser:  
Creative Circle medlemmer: 1.050 kr.  
Kvin Creative Circle medlemmer: 1.395 kr.  
Efterfest fra kl. 22: 450 kr.  
Alle priser er inkl. moms.



8

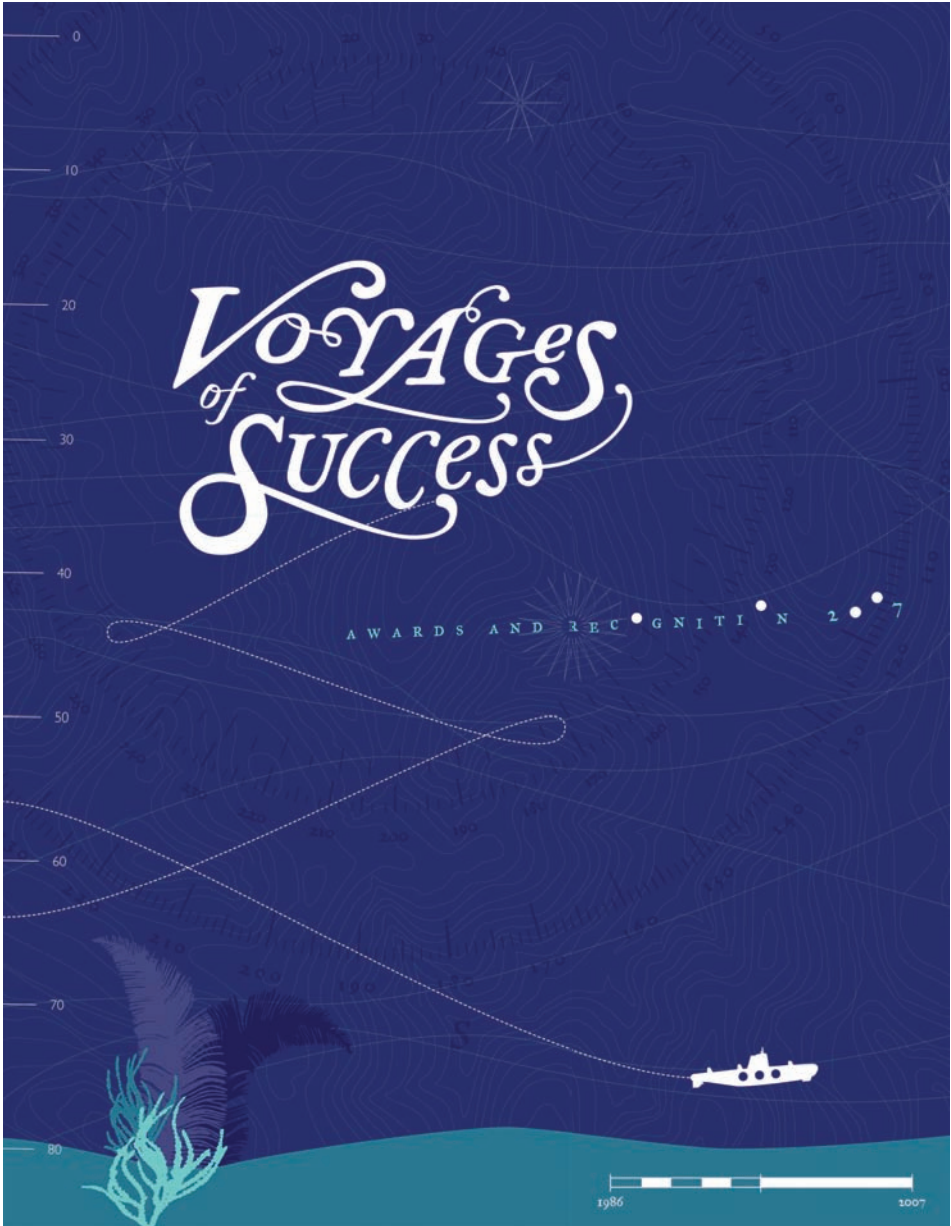


1 |  
EVENT Imagination Takes Flight:  
Athena Pinnacle Awards  
CLIENT Athena  
DESIGN Incitrio design{brand}media

2 |  
EVENT Awards of Excellence  
CLIENT Bright Horizons  
DESIGN Stoltze Design



2



1



1 | 2 |

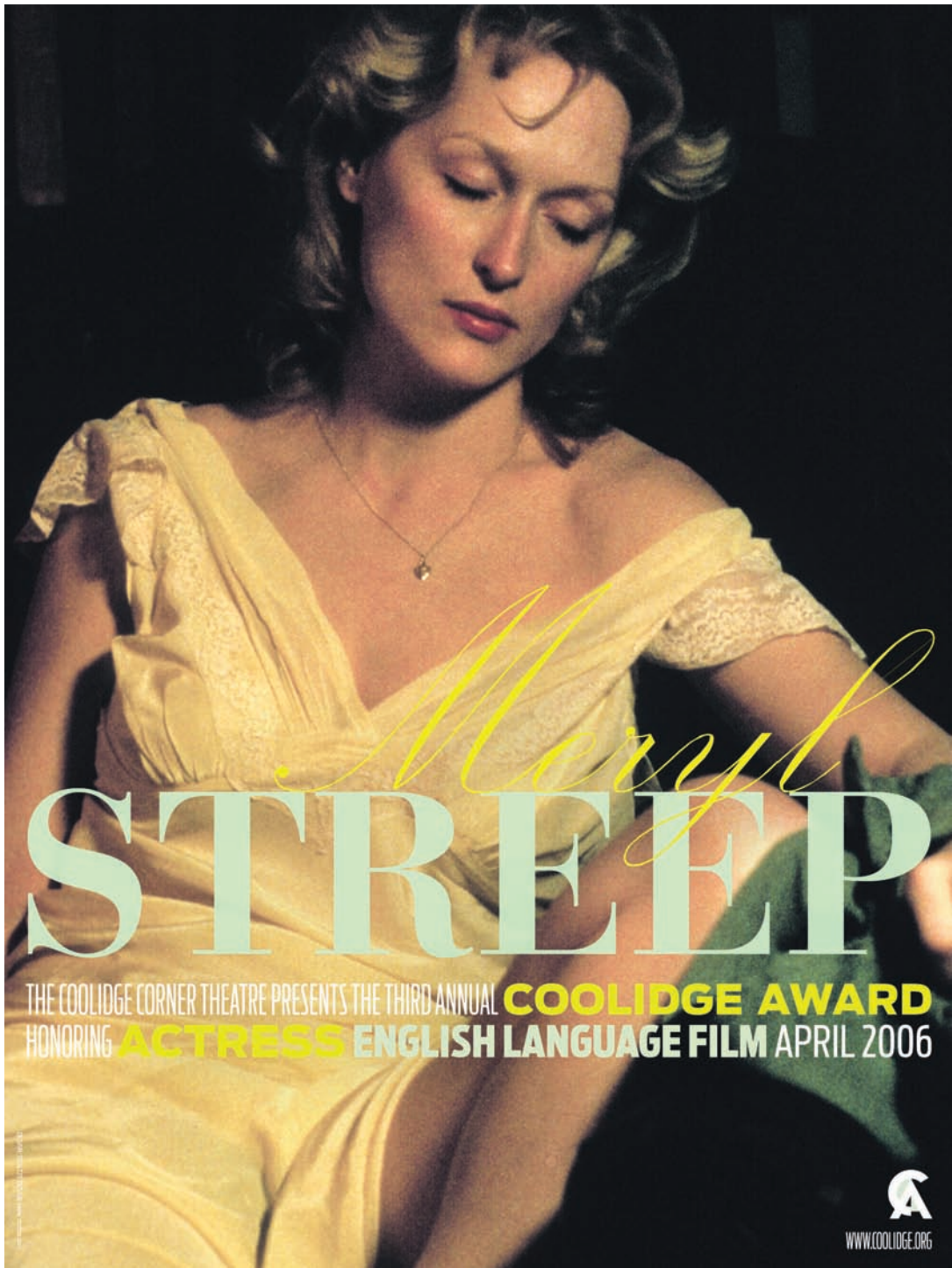
EVENT The Coolidge Awards 2004  
CLIENT Coolidge Corner Theatre  
DESIGN Stoltze Design

2



1 |

EVENT The Coolidge Awards 2006  
CLIENT Coolidge Corner Theatre  
DESIGN Stoltze Design







1 |

EVENT The Coolidge Awards 2005

CLIENT Coolidge Corner Theatre

DESIGN Stoltze Design

1 | 2 | 3 |

EVENT 2006 Baltimore ADDY Awards  
CLIENT Advertising Association  
of Baltimore  
DESIGN substance151

1





# 2006 ADDY AWARDS

2

2006 ADDY  
AWARDS

*call 4 entries*

HURRY, HURRY! STEP RIGHT UP AND TAKE A CHANCE...IT'S THE 2006 ADDY CARNIVAL!

*for the big prize!*  
*winning your destiny*

*you'll have just a game of chance*  
*how can you win if you don't play?*  
*the game that makes you a winner*

the ultimate  
GAME of SKILL  
AND CHANCE

HERE'S HOW IT WORKS: YOU DEPOSIT YOUR MONEY AND YOU ACTIVATED THE GAME. IF YOU'RE EXTREMELY CREATIVE, YOU HAVE AN EXCELLENT CHANCE TO SHAG A THOUSAND DOLLARS. PLAY AS OFTEN AS YOU LIKE. EVERYONE CAN BE A WINNER. TEST YOUR SKILL LEVEL. HERE'S YOUR CHANCE TO WIN THE BIG ONE. THIS AMUSEMENT IS BROUGHT TO YOU BY THE ADVERTISING ASSOCIATION OF BALTIMORE.

WWW.AALTIMOREADVERTISING.COM

GUTTER  
LIFE

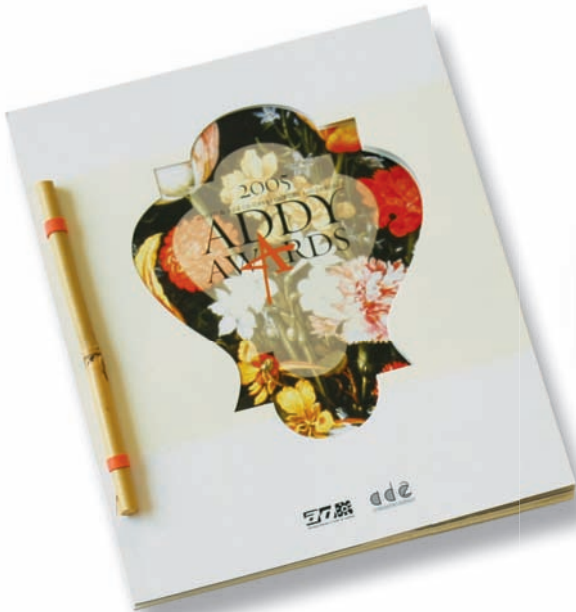
©2006. ADVERTISING BY BWA BALTIMORE. COWI, PITCHER, SPENCER, PITCHER, BROTHERS & CO. ALL RIGHTS RESERVED. PHOTO: PHOTOFEST/SHUTTERSTOCK

3

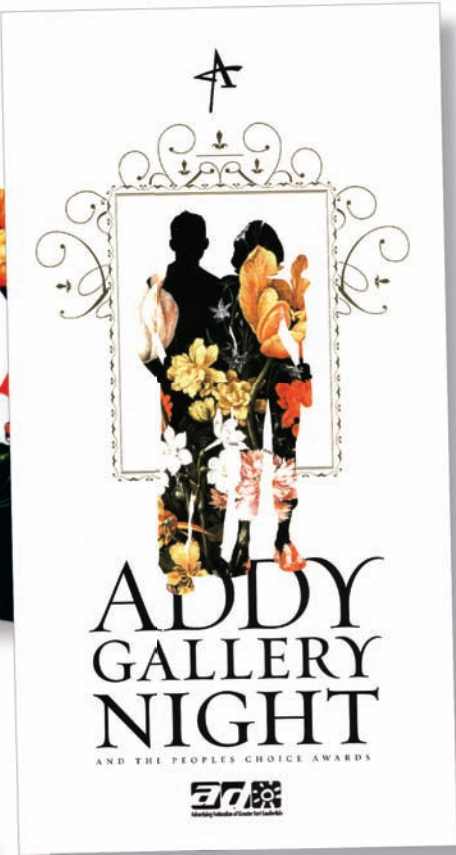
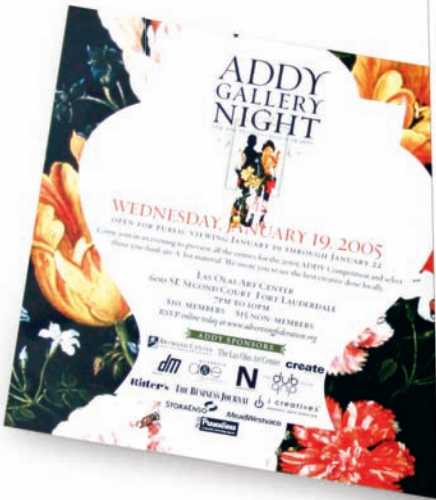


1 | 2 | 3 |

EVENT 2005 Ft. Lauderdale  
ADDY Awards  
CLIENT ADDFED of Greater  
Ft. Lauderdale  
DESIGN Gouthier Design, INC.



1

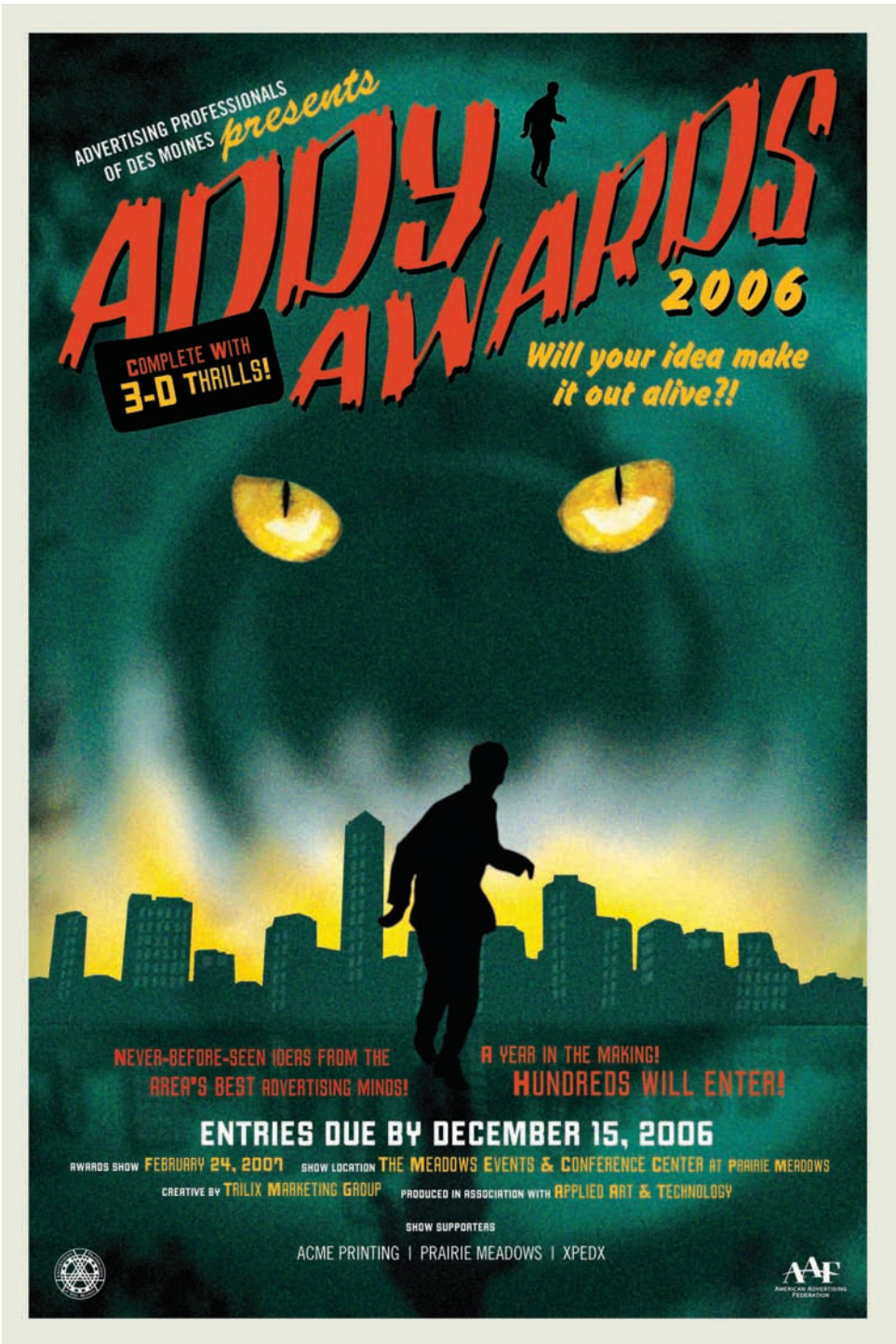


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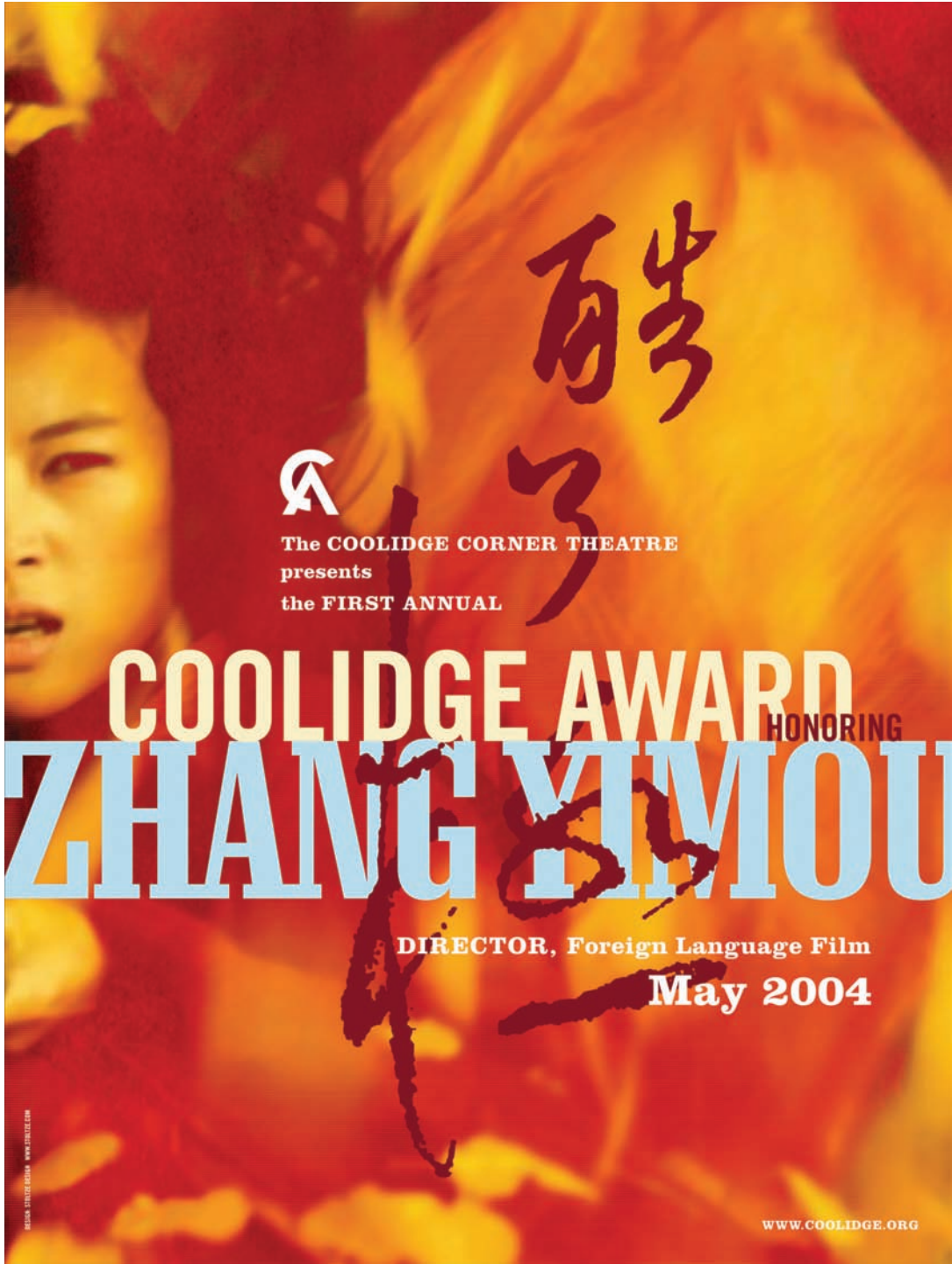
1	
EVENT	2007 ADDY Awards
CLIENT	2007 ADDY Awards
DESIGN	Trilix Marketing Group



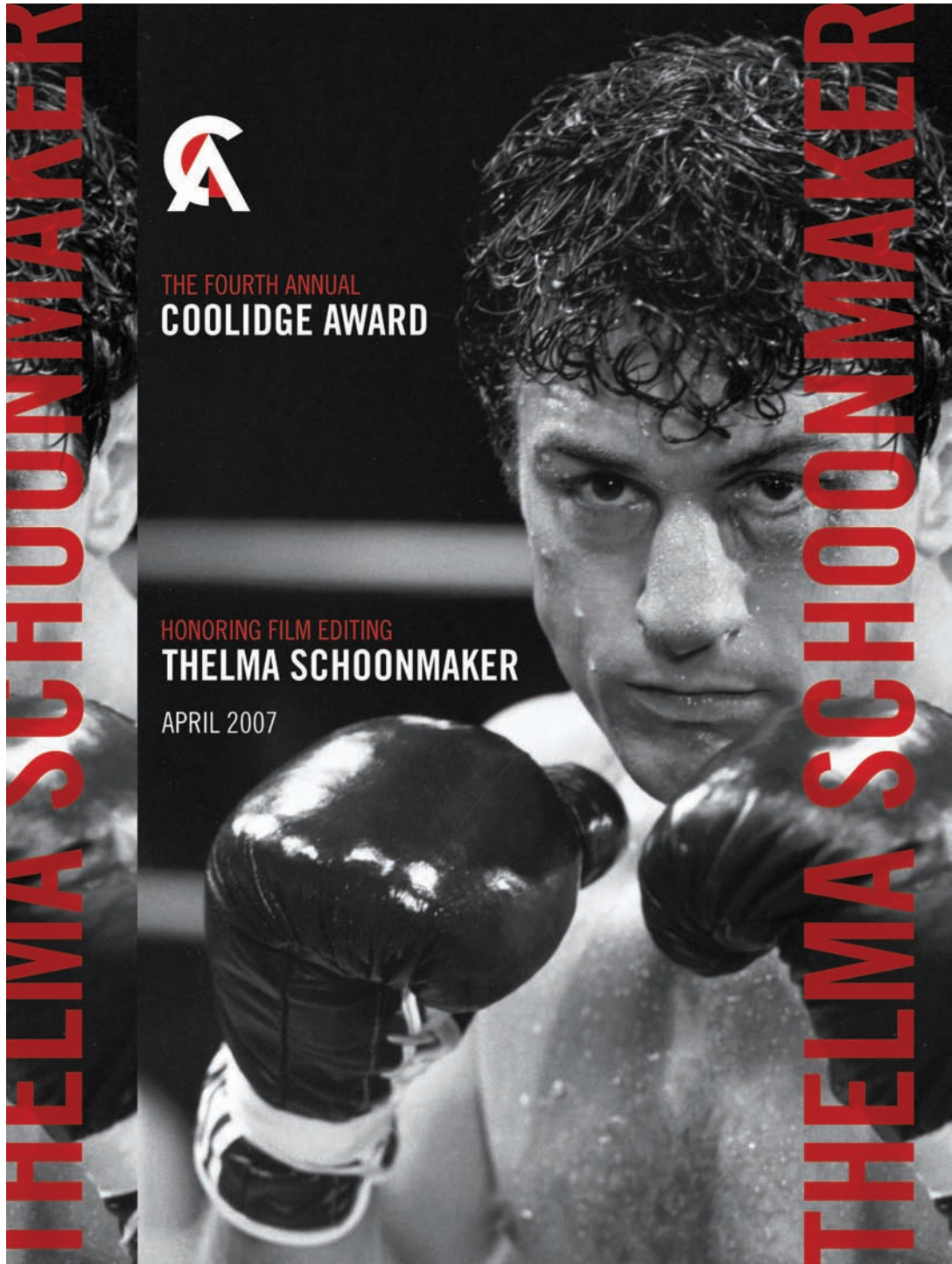


1 |

EVENT The Coolidge Awards 2004  
CLIENT Coolidge Corner Theatre  
DESIGN Stoltze Design







1 |

EVENT The Coolidge Awards 2007  
CLIENT Coolidge Corner Theatre  
DESIGN Stoltze Design



1 |

EVENT James Beard  
Foundation Awards  
CLIENT James Beard Foundation  
DESIGN John Kneapler Design





1 |  
EVENT 2006 Preservation Awards  
CLIENT Los Angeles Conservancy  
DESIGN DISTINC

2 |  
EVENT 14th Annual James Beard  
Foundation Journalism Awards  
CLIENT James Beard Foundation  
DESIGN John Kneapler Design



1



2



1 | 2 | 3 |  
EVENT The HR Excel Awards  
CLIENT Royal Bank of Scotland  
DESIGN Traffic Design Consultants

3









**S P O R T S   &   A U T O M O T I V E**



1 | 2 | 3 | 4 | 5 | 6 |

EVENT This Way to Nike Beautiful  
CLIENT Nike  
DESIGN PLAZM







# The 2006 NCAA Final Four

Dean Johnson Design



Each March, the NCAA Men's Division I Basketball Championship dominates the sports world for a month-long series of single-elimination playoff games known as March Madness.

This extremely competitive, high-intensity series comes down to the semifinals, called the Final Four, in which the champions of each of the four playoff divisions compete against one another for the prestigious championship spot. In 2006, the Final Four was held at the RCA Dome in Indianapolis to a crowd of nearly 44,000 eager basketball fans per game. The home viewership of this tournament has grown steadily over the years to rival that of any premier sport championship including the Super Bowl, World Series, and NBA finals.

Dean Johnson Design of Indianapolis, Indiana, was hired to design the identity for this high-profile event, which posed many challenges. First, it was to be seen by millions of people across all demographic barriers and would need to have broad appeal. Secondly, the logo would be used as the foundation of the identity for the tournament and would have a wide variety of applications. The logo would need



to work as a full- or one-color image and had to be legible when shrunk down to 1 inch or blown up to 20 feet. The designers also had to contend with the fact that the logo would be applied to a variety of materials and surfaces from embroidery on hats, silk-screening on T-shirts, vinyl, mesh, window decals, foam core, as well as on-screen television graphics. A close eye was kept on production of all of these materials to ensure the colors would stay true across all mediums. The designers also needed to consider and honor the event's locale whenever possible. Finally, they would have to create the proper hierarchy of information within the logo while still including all of the necessary information and the newly redesigned NCAA logo.

DJD created a symbol that represented a sense of speed and motion that was true the game of basketball but was also inspired by Indiana's famed Indy 500 car race. It was important that a limited number of graphic elements, colors, and fonts were used so they could be applied consistently across the huge variety of applications. The logo proved so successful that the NCAA decided to use the Final Four moniker and blue disk in all future Final Four logos as a means of maintaining consistency and building brand equity.

DJD also created a graphics standard for partners and sponsors who would use the identity for merchandising, advertising, and signage that appeared throughout Indianapolis and the arena. This included designing the basketball court floor, arena signage (table

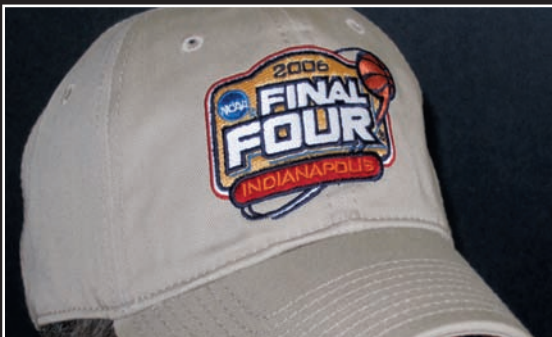




banners, courtside chairs, scoreboard, upper level banners, and signage used to dress the interior of the arena), programs and tickets, exterior signage of the arena (entrances, column wraps, window clings), street pole banners, covered crosswalk signage, hotel signage (entrances, column wraps, window clings) and airport signage (entrances, column wraps, window clings). It was important to maintain the same level of clean simplicity across each design, no matter what materials it would be applied to.



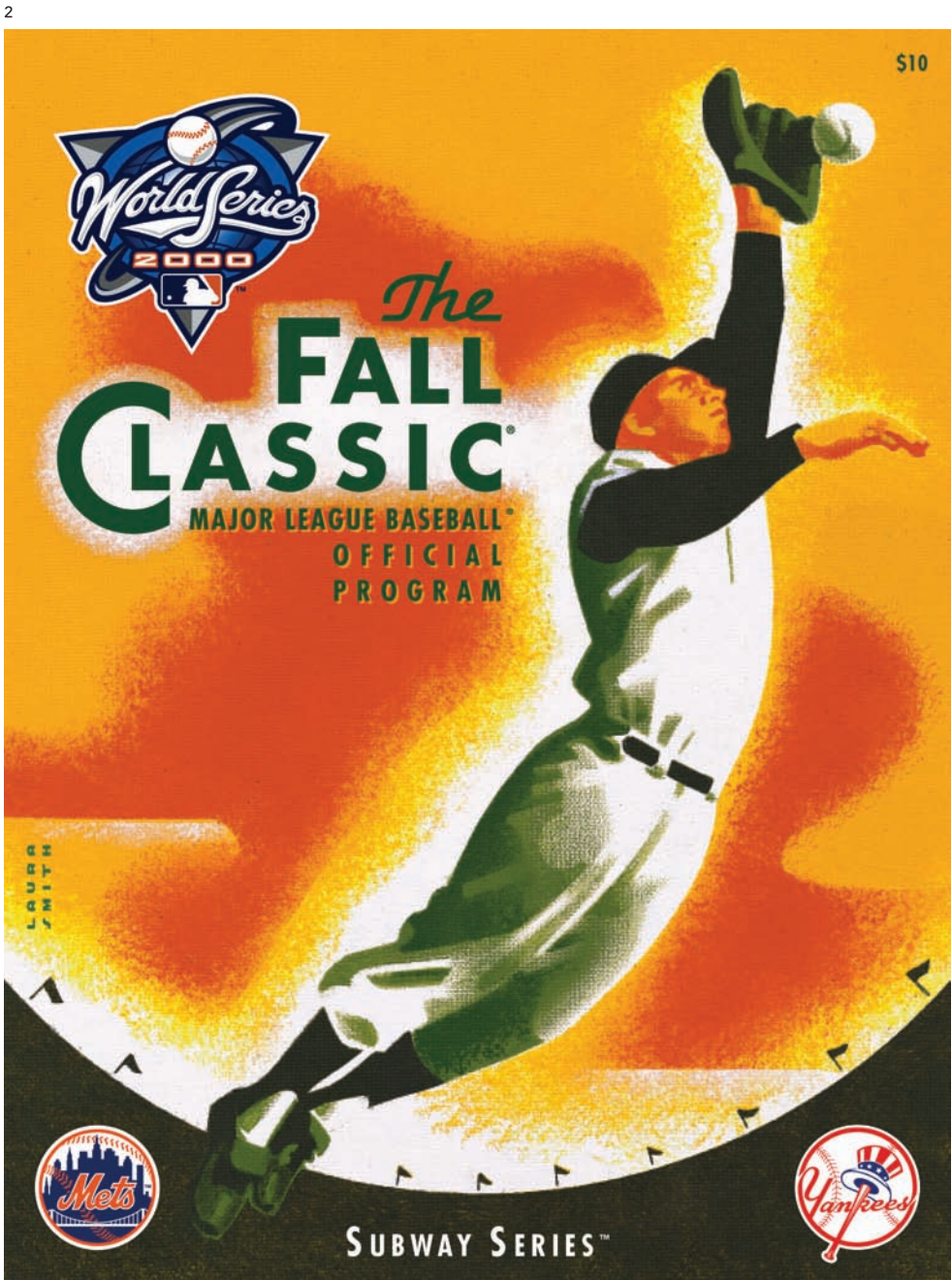
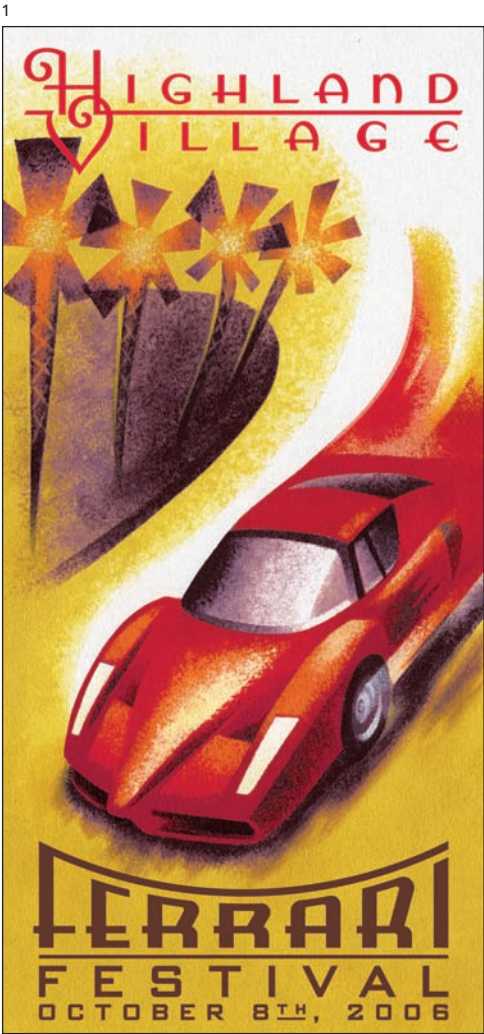
The resulting design focused around the event logo supported by simple graphic elements symbolizing rays of light, motion, and silhouettes of basketball players in motion. These graphics were set against a backdrop of blues, reds, and oranges that complement the similar colors found in the logo itself, creating a sense of excitement that is key to any sporting event.



In approximately eighteen months, Dean Johnson Design created a look and feel for one of the nation's largest sporting events, incorporating all of the energy and excitement needed for such an event, but did so in a way that would be easily applicable across a wide array of different printing techniques and materials. It was a difficult task that was pulled off with relative ease and left the average viewer none the wiser.

1 |  
EVENT Ferrari Festival  
CLIENT Highland Village  
DESIGN Laura Smith Illustration

2 |  
EVENT 2000 World Series  
CLIENT Major League Baseball  
DESIGN Laura Smith Illustration





1 | 2 |

EVENT The Kentucky Derby

CLIENT Churchill Downs

DESIGN Laura Samith Illustration







**PIPELINE**  
EAST HAMPTON

PRESENTS

# THE FIRST ANNUAL SURF SEMINAR

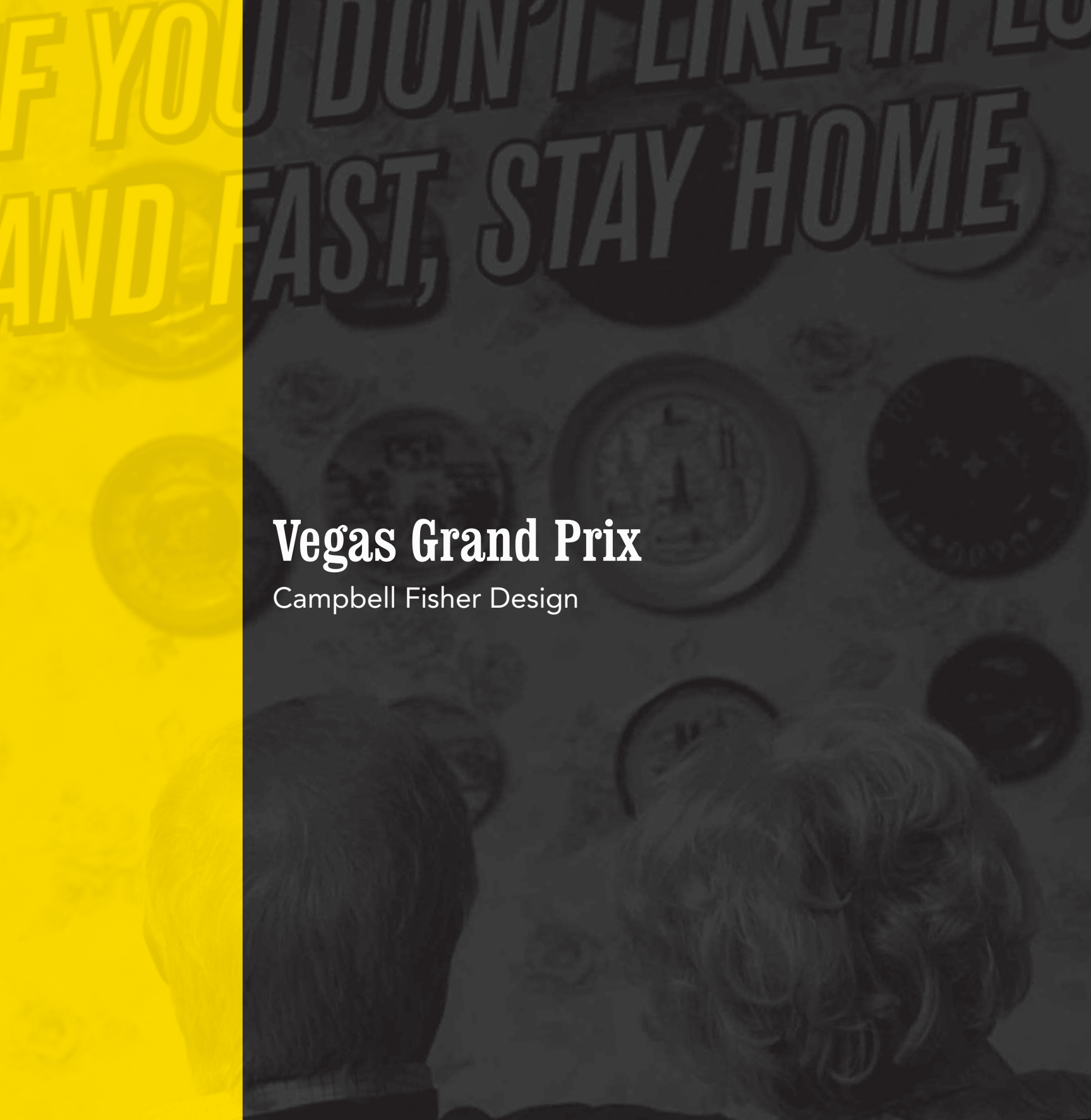
Free Event  
Pro-surfers Teaching World-Class Techniques  
Everyone 13-20 Yrs Old  
Beginner To Experienced  
Free Boards Available / Free Refreshments  
Co-Sponsored By Christian Surfers US

MAIN BEACH  
EAST HAMPTON

*Saturday, Sept 23rd 9am-Noon*

- 1 |  
EVENT Sisters Rodeo  
CLIENT Sisters Rodeo Association  
DESIGN Jeff Fisher LogoMotives
- 2 |  
EVENT Junior Olympic Games  
CLIENT Junior Olympic Games  
DESIGN Sayles Graphic Design
- 3 |  
EVENT Grand Prix Arizona  
CLIENT Grand Prix Arizona  
DESIGN Campbell Fisher Design
- 4 |  
EVENT Eugene Marathon  
CLIENT Eugene Marathon  
DESIGN Kendall Ross
- 5 |  
EVENT 1st Annual Surf Seminar  
CLIENT Pipeline  
DESIGN 3rd Edge Communication

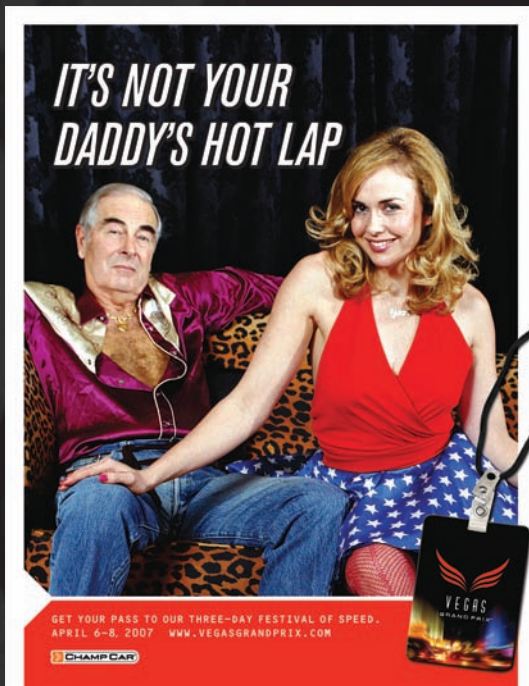




# Vegas Grand Prix

Campbell Fisher Design





In true Las Vegas fashion, the Vegas Grand Prix partnered with Champ Car to bring grand prix racing back to Las Vegas with a no-holds-barred, sexy, decadent, and thrilling three-day festival of speed and entertainment.

The event attracted racing fans and affluent visitors from around the world, generating \$76 million dollars for the Las Vegas economy. The festival incorporated open wheel racing, superstar concert events, extreme sports demonstrations, a celebrity poker tournament, and a charity gala to create an array of events each as exciting and enticing as the last. Because of the various activities, it attracted a variety of people including enthusiasts of racing, music, and extreme sports, as well as Las Vegas tourists who happened to be there at the time.



When Campbell Fisher Design (CFD) launched into the design of this event, it recognized the need to establish an exciting, memorable brand, and a complete marketing campaign that was long-term, recognizable, and one with which the audience could easily identify. The campaign needed to convey the image of the event as "fast, fun and sexy." The inspiration for the design came from the vibrancy, energy and excess of Las Vegas itself. CFD used sexy imagery, illustrations, color, and copywriting to create a brand that was risqué and exerted high energy.



The scope of the project was quite large and included a brand identity, website, promotional videos, TV, radio, and print advertising, sponsorship brochures, billboards (both moving and LED), vehicle graphics, greeting cards, apparel, posters, tickets, charity gala invitations, street banners, and retail merchandise. To create a cohesive brand identity across the vast campaign elements, CFD needed to hone in on the most important aspects of the event branding. The theme of the events came down to three main points: glitz, glamour, and glory. Incorporating these three ideas with the energy of the fast, fun, and sexy motifs brought the design to a place that was exciting, and fun, sophisticated, and seductive.

Setting the tone for the whole campaign, CFD developed a bright red logo with imagery of stylized wings and modern, sleek typography. The bold red mark is forceful and sexy, stands out no matter what is behind it, and serves as a perfect unifying element across various pieces of the collateral and advertising. In fact, much of this advertising embodies the same elements that make this logo so strong. This series of print advertising incorporates the same striking red across the bottom of the page beneath a risqué photograph and taglines that seeks to appeal to the reader's wild side. The graphics alone make a bold statement, but it is the tagline that takes the message to the next level, stating that the Vegas Grand Prix is just what the viewer needs to inject some scintillation and excitement into their lives. The taglines include "Start your day off a little racier," "Our back ends



come with spoilers," "Not your daddy's hot lap," and "If you don't like it loud and fast, stay home." This copywriting also gave life to the posters that CFD developed as part of the larger campaign. The simple but clever phrases pair perfectly with the already bold and iconic imagery, allowing the pieces to go from merely interesting to engaging and exciting.



The invitation to the charity gala event used these elements as well, but did so in a way that was elegant, attractive, stylish, and understated. The benefit, which kicked off the Grand Prix event week, was to raise money for the Jenyon Foundation and the Foundation for the Lou Ruvo Brain Institute, a Las Vegas organization fighting Alzheimer's, Parkinson's, Huntington's, ALS, and memory disorders. The clean, white invitation folio was accented with striking red cards and a CD textured to feel like a record. The CD featured music from Jon Bon Jovi and Big and Rich, two of the event's performers. It also featured an embossed, modified starburst shape that alluded to the energy and excitement of the larger event, but did so in a reserved and sophisticated way. This tactile piece added dimension to the whole and showed how the design could be adapted to a more sophisticated piece. The fact that CFD took a brand identity and successfully applied it in ways that was at times decadent and scintillating and at other times understated and elegant, showed the strength of this campaign.





1

1 |  
EVENT Team Red Bull Vegas Party  
CLIENT Team Red Bull  
DESIGN Archival



2 |  
EVENT Sports: Breaking Records, Breaking Barriers  
CLIENT Smithsonian Institution  
DESIGN Grafik Marketing Communications

2



1 | 2 |

EVENT Junior Olympic Games

CLIENT Junior Olympic Games

DESIGN Sayles Graphic Design

1



2





1 |  
EVENT Nike: The Ambassadors  
CLIENT Nike  
DESIGN PLAZM





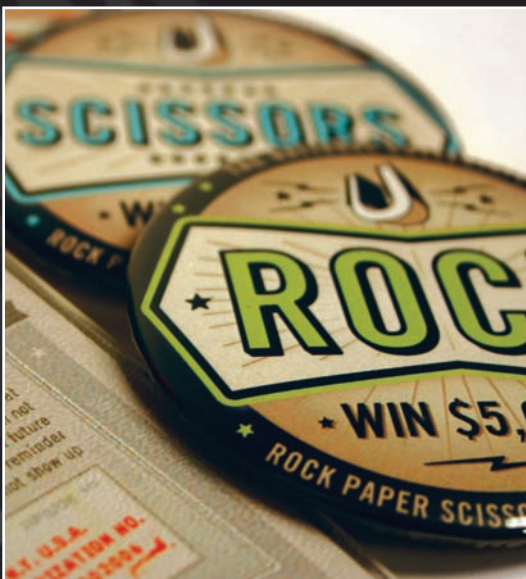


1 |  
EVENT Nike: Heritage Basketball  
CLIENT Nike  
DESIGN PLAZM



# **The National Collegiate Rock Paper Scissors Tournament**

Archival



## Every year, College Bookstores of America holds the National Collegiate Rock Paper Scissors Tournament.

Competitions are held in as many as 500 campuses across the United States, the winners of which win a free trip for themselves and one trainer to participate in the national tournament. The 2006 championship tournament was held in New York's famed Madison Square Garden. While the main goal of the tournament was to identify the national collegiate champion, the secondary goal was to make sure that every participant and viewer had a great time so that the participants will return to their campuses as heroes, touting the praises of the tournament and College Bookstores of America.

Archival in Lincoln, Nebraska, took on the challenge of conceptualizing and designing this event. While there is, as Archival states, a "quiet humor" to the event, it is mostly branded as a serious, competitive, athletic event. Each competitor is referred to as an "athlete" who has a trainer and is competing for a national championship honor. To that end, Archival decided to brand this as an athletic event. To market the tournament, they designed three different posters, billboards, buttons, and viral, and marketing materials for individual college competitions. For the event itself, Archival designed posters,

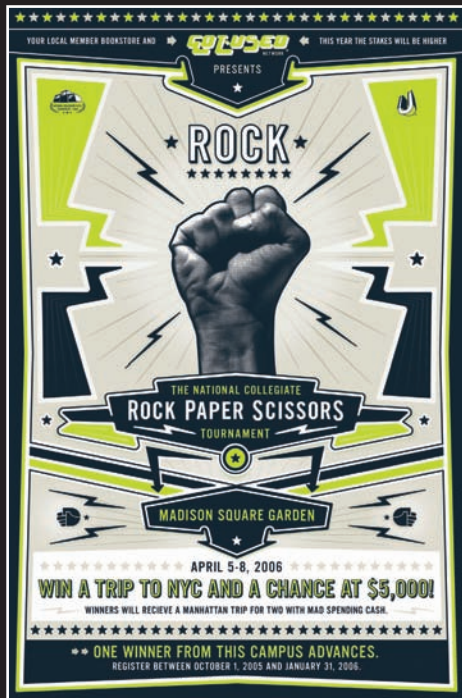




banners, referee uniforms, medals, trophies, motion graphics, and various other event materials. The competition took place in a ring that was adorned with banners and huge TVs that displayed the bios and stats of each competitor. The athletes who made it to the final rounds wore medals also designed by Archival.

Archival had to create a design concept that would find the delicate balance between giving voice to the humor inherent to a rock-paper-scissors tournament and the serious nature of the championship. Each of the three posters firmly established a sports theme by branding them with the logo prominently placed in the center and with a hand reaching from beneath it in either of the rock, paper, or scissors formation. The banners, posters, and graphics used in the arena included these elements, but also incorporated imagery of the locale, such as the New York City skyline and the Statue of Liberty. Many other pieces, such as buttons, T-shirts, badges, and faux money, also followed these design motifs to help round out the overall branding. The three finalists took home elaborate trophies with a matte metal finish that are adorned with lightning bolts, starbursts, and a closed fist affixed at the top.





The overall look of the materials seems to have drawn inspiration from the sharp edges and clean, bold sans-serif typography of the midcentury modern look of the 1950s and 1960s as well as some military design elements. Movement lines, the lightning bolt, and the starburst design also have a distinctly retro modern sensibility. Both the logo and finalist trophies conjure images of the flight wings and badges of honor worn on old military uniforms.

The National Collegiate Rock Paper Scissors Tournament is as cool and fun as it is serious and competitive. The design matches this sentiment while also creating a hip, retro, and even chic feel.







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